Cumulative Abstracts and Indices

for

sub-stance

(Volumes I-VII — Numbers 0-21, 1971-1978)

Michel Grimaud

TABLE OF CONTENTS

Prefatory Note 2

Issues, Supplements and Dates of Publication 3

Chronological Outline of Issues on Special Topics 4

Chronological List of Articles, Reviews and Poems with Abstracts 5

Alphabetical List of Authors and of their Articles, Reviews or Poems 34

Index of Subjects 52

List of Advertisers 56

PREFATORY NOTE

> It has long been an axiom of mine that the little things are infinitely the most important.
> Sherlock Holmes*

The disappearance of the Modern Language Association *Abstracts*—and the reasons given for it—seem to imply that the usefulness of abstracts (and indices) is not obvious to a plurality of students in the humanities. This sorry comment on the state of the "art" once again distinguishes literary scholars from other specialists in the human and natural sciences.

Conversely, the cross-disciplinary interests of *Sub-Stance* clearly implied the publication of *Cumulative Abstracts and Indices* for the first twenty-two issues. *Sub-Stance*'s commitment to interdisciplinary studies should be clear from a glance at these *Abstracts*. Literature and literary theory are constantly measured up against contemporary research in most of the fields in the social sciences: semiotics, linguistics, psychology, sociology. Even more pertinent, perhaps, is the effort to consider the general epistemological and ideological frameworks implied by the use of such tools. The translating into English of seminal French texts is particularly important from this standpoint.**

It is hoped that the *Abstracts* will help readers survey the wealth of articles and reviews, but also poems and essays—346 in all—published over a period of eight years.

Sub-Stance published, as a supplement to issue no. 7, an *Index* for numbers 0-7, prepared by Jesse Dickson. Independently of *Sub-Stance*, John B. Hassel and Valerie Stains published "An Annotated Bibliography of *Sub-Stance*", issues 0-10 which covers 55 articles out of 166 articles and reviews (*Style*, 10 [1976], 176-183).

The preparation of these *Cumulative Abstracts* was greatly facilitated by the cooperation of W. John Campbell, Lisa Grimaud, Laurey Martin, Sylvie C. Witkin, Winnie Woodhull and Jack Yeager.

* In Sir Arthur Conan Doyle, *A Case of Identity* (volume I of the *Annotated Sherlock Holmes*, edited by W. s. Baring-Gould, Clarkson N. Potter, Inc., 1967), p. 409.

** The work of Jesse Dickson, Inez Hedges, Carl Lovitt and all of *Sub-Stance*'s translators must be acknowledged.

ISSUES, SUPPLEMENTS AND DATES OF PUBLICATION

Issues O (March 1971) — 21 (Winter 1978)

******VOLUME I* (out-of-print)	
No. 0	March 1971
No. 1	Fall 1971
No. 2	Winter 1971-72
No. 3	Spring 1972

******VOLUME II* (out-of-print)	
No. 4	Fall 1972
No. 5/6	Winter/Spring 1972-73

******VOLUME III* (out-of-print)	
No. 7	Fall 1973
No. 8	Winter 1973-74
No. 9	Spring 1974
Index for issues 0-7	

VOLUME IV	
No. 10	Fall 1974
No. 11/12	Winter/Spring 1975

VOLUME V	
No. 13	May 1976
No. 14	September 1976
No. 15	February 1977

VOLUMES VI-VII	
No. 16	Summer 1977
No. 17	Fall 1977
No. 18/19	Winter/Spring 1977-78
No. 20	Fall 1978
No. 21	Winter 1978-79

Beginning with Volume VIII, *Sub-Stance* will be a *quarterly*.

A yearly index will be published in the last issue of subsequent volumes. The first index will appear in issue no. 25 (Volume VIII) and will, therefore, correspond to issue nos. 22-25.

* Out-of-print issues are available through *University Microfilms International* (300 N. Zeeb Road, Ann Arbor, MI 48106, U.S.A.; or 18 Bedford Row, London WC15 4EJ).
Complete sets are also available through *University Microfilms*.

CHRONOLOGICAL OUTLINE OF ISSUES ON SPECIAL TOPICS

No. 1:	Francis Ponge Samuel Beckett Roland Barthes Jean Ricardou
No. 2:	Literature and Society The University and Society Today
No. 3:	Literature and Psychoanalysis
No. 4:	Poetics Beyond Structuralism
No. 5/6:	Contemporary French Poetry (Texts and Essays) Edmond Jabès Antonin Artaud Georges Bataille
No. 7:	Jacques Derrida and Philosophy Psychoanalysis and Literature
No. 8:	Claude Simon
No. 9:	Film: Theory, Criticism, Ideology
No. 10:	Jacques Derrida: Grammatology Raymond Roussel
No. 11/12:	Michel Leiris Gilles Deleuze and Félix Guattari: *Anti-Oedipus*
No. 13:	Women, Writing, The Symbolic Psychoanalysis Claude Ollier
No. 14:	Flying White: The Writings of Maurice Blanchot
No. 15:	Socio-criticism
No. 16:	Translation/Transformation
No. 17:	Maurice Roche
No. 18/19:	Theater in France: Ten Years of Research
No. 20:	Margins
No. 21:	Literature and its Others

ABSTRACTS

Sub-Stance *0–21:*
A Chronological List of Articles, Reviews and Poems with Abstracts

VOLUME 1
No. 0

(1) Presentations (in English and in French), pages II-IV.

Goals of *Sub-Stance*; Criticism and its ideologies; interdisciplinary studies (especially linguistics and psychoanalysis); exchange between countries.

(2) **Roland Barthes:** Letter to *Sub-Stance*, page V.

(3) **Frederick Crews:** Letter to *Sub-Stance*, page VI.

(4) **J.-P. Faye:** Letter to *Sub-Stance*, page VII.

(5) **Michel Pierssens.** *Fonction et Champ de la Maxime*, pages 1-9.

Rhetorical neglect of the "maxime". Its relation to popular culture. A theory of its function.

(6) **Jean-Paul Daulny.** *Aphorisme et Aphorismes ou la génération d'une expression exemplaire*, pages 10-17.

The concept of "représentation". Interpreting a text; texts and transformations.

(7) **Groupe de Recherche en Littérature Québécoise.** *Littérature/Idéologie/Formation Sociale*, pages 18-20.

Poetic and ideological discourses in Quebec during the last twenty years.

(8) **Jonathan A. Botelho.** *Marcel Proust et le "Crépuscule des Dieux"*, pages 21-29; with a *Commentaire* by **Michel Pierssens**, pages 29-30.

Reality and the narrator. "Crépuscule" as dawn and dusk. The inaccessible and the hidden. Commentary: Literature and Freud's "andere Szene".

(9) **Sydney Lévy.** *Que faire de Max Jacob?*, pages 31-37.

"Nothing" should be "done" with Jacob: one must "read" his poetry rather than packaging him as a mystic or a "serious" author.

(10) **Stephani Smith.** *Structure and Vision in* **Le Parti pris des choses**, pages 38-47.

Point of view in Francis Ponge. Puns and etymology. Ponge's approach to objects: "Le Pain", an analysis.

(11) **William J. Berg.** *La Multiplicité des perspectives au début de* **Le Rouge et le noir**; with Comments by **Michel Pierssens** and **Maurice Gras** and a Response by **W. J. Berg**, pages 48-54.

Points of view: "on", "vous", a traveler, the narrator and complementary perspectives. Pierssens: the text as a whole in play; Gras: Stendhal's irony.

(12) **Georges H. Longrée.** *"Elle est fausse et elle ne passe pas." Remarques sur la poésie d'Apollinaire*, pages 55-60.

Poetry as a visible object. Language and communication.

(13) **Raymond Jean.** *Changer les figures*, pages 61-63.

Rhetorics, Francis Ponge, Philippe Sollers and the text as work.

(14) **Michel Pierssens.** Review of Frederick Crews, *Psychoanalysis and the Literary Process*, pages 64-67; with a Note by Crews, page 67.

Crews reduces the dialectic of the unconscious to a problem of consciousness. Reply by Crews.

(15) *About some French "Literary" Reviews*, pages 68-70.

The irrational, traditional criticism and the scope of criticism.

(16) [*Sub-Stance on substance*], page 74.

No. 1

(17) **Raymond Jean.** See no. 13.

(18) **Jean-Michel Pianca.** *La métonymie comme déplacement*, pages 3-10.

Text criticism as freeing itself of ideologies through the constant use of the principle of metonymic production of literature. On Ponge.

(19) **Cornelia Tenny.** *Francis Ponge: La Poétique et "l'orange"*, pages 11-14.

Rhetorics, text, writer, reader in "L'Orange".

(20) **Michel Pierssens.** *Sur le pré*, pages 15-19.

On the writing process and Ponge.

(21) **Renée-Riese Hubert.** *A la trace de Bing*, pages 21-27.

Verbal repetitions as a structural device in Samuel Beckett, where it replaces more traditional means such as plot.

(22) **Marc Hanrez.** *Note sur la fonction critique*, pages 29-30.

The critic's position in relation to the text's playful system.

(23) **Guy de Mallac.** *Métaphores du vide: L'Empire des signes de Roland Barthes*, pages 31-36.

The "realm" of signs and meanings in Japan—leading to a semiotics of the insignficant.

(24) **Michel Pierssens.** *Le S/Z de Roland Barthes: L'avenir du texte*, pages 37-48.

A review of the main concepts of Barthes: "le lisible", "le scriptible", "le pluriel" a propos Balzac's novella "Sarrasine". The review is a kind of brief survey of the main issues in French new criticism.

(25) **Jean Ricardou.** Check list of works by Ricardou, page 49.

(26) **Jean Ricardou:** Letter to *Sub-Stance*, page 51.

A new critical "manifesto".

(27) **Jean Ricardou.** *DE NATURA ficTIONis*, pages 53-58.

On the nature of fiction—and on its *dénaturation*. Flaubert's realism in the service of literature not mimesis.

(28) **Sydney Lévy.** *Texte moderne et nouvelle critique:* **Pour une théorie du nouveau roman** *de Jean Ricardou*, pages 59-64.

On the presuppositions of traditional and modern fiction and/or criticism. The role of the speaking subject.

(29) **Michel Pierssens.** *Un fantastique sans mystère*, pages 65-70.

On Ricardou's concept of writing, with emphasis on *Lieux-Dits*. Ricardou's "volupté du signifiant".

(30) **Tom and Verena Conley.** *Ideological Warfare: Ricardou's Purge of Bachelard*, pages 71-78.

On Ricardou's critique of Gaston Bachelard's reading of Edgar Allen Poe's "Gordon Pym". A defense of Bachelard.

No. 2

(31) **Jacques Ehrmann.** *The Minimum Narrative*, pages 3-14.

Problems of narrative: the *fable* as narration. Repetition and a balance model of narrative. Ideological neglect of non-literary narratives.

(32) **Judd D. Hubert.** *The Poetics of Silence in 17th century French Drama*, pages 15-26.

Du Ryer's *Saül* and Corneille's *Suréna*. Negative function of God's silence in *Saül*; Corneille's use of silence to express love, hatred and transgression is unique in being basic to the essence of *Suréna*.

(33) **Jonathan Botelho.** *Introduction* [to section on "Literature and Society"], pages 29-30.

(34) **Richard Bjornson.** *The Evolution and Reversal of a Myth Stereotype: The Self-Reliant Man in American Fiction*, pages 31-39.

Melville and Twain. "Although literature reflects myths. . .it can also reverse and expose them."

(35) **Jean-Paul Daulny and Michel Pierssens.** *Fonction idéologique du texte scolaire*, pages 41-49.

Passages from 19th century textbooks: their ideology, especially order, wisdom, wealth—a formal analysis.

(36) **Samir Rizk.** *La contestation des valeurs sociales dans* **La religieuse** *de Diderot*, pages, 51-56.

Ideologically, *La religieuse* is a general criticism of the social structure of the times and of such arbitrary systems as marriage, and property. The heroine cannot be vindicated without destroying the foundations of social order.

(37) **Nancy Wheeler.** *Stendhal's View of "the System"*, pages 57-61.

Le Rouge et le Noir as a game of life and death in the acceptance or rejection of society's social rules.

(38) **Douglas Kelly.** *Reflections on the role of Christine de Pisan as a Feminist Writer*, pages 63-71.

The influence of the story of the Fall and of the *Romance of the Rose* and Pisan's conservatism.

(39) **Tom Conley.** *Changes in 16th Century Taste: Permutations of the* **Conte**, *1530-1572*, pages 73-84.

Narration in *Les Cent Nouvelles Nouvelles*—a defense.

(40) **Patrick Brady.** *Symbolic Structures of Mediation and Conflict in Zola's Fiction: From* **Une farce** *to* **Madame Sourdis** *to* **L'Oeuvre**, pages 85-92.

Mediation of Woman between Artist and Society; class struggle and the battle of the sexes as symbolic organizers of the text.

(41) **Jackie Di Salvo.** *The Closing of the New Frontier*, pages 97-103.

The University and Society Today: a crisis due to society's lack of concern for good education for all.

(42) **Carol Rifelj.** *The Teaching Assistant as Factory Worker*, pages 105-110.

With emphasis on the creation of the First Teaching Assistant Union in the U.S. (Madison, Wisconsin, 1967).

(43) **Elaine Reuben.** *Feminist Criticism in the Classroom. Or, "What do you Mean We, White Man?"*, pages 111-122.

On teaching, D. H. Lawrence's *Lady Chatterley*, stereotypes and the scope of feminist criticism.

(44) **Tom Conley.** *Notes on a course entitled: La Civilisation française*, pages 123-128.

Course taught in Minnesota using Lévi-Strauss, Laurence Wylie and John Ardagh's *The New French Revolution* to undermine the old clichés of "l'esprit gaulois" and deal with the Americanization of France and its present socio-cultural realities.

(45) **Donald B. Rice.** *Some Thoughts on the Teaching of French in American Colleges and Universities*, pages 129-134.

Team-teaching, diversification, and the importance of French New Criticism.

(46) **John H. Williams and William J. Berg.** *Preliminary Exams and Graduate Education, with Some Notes and Statistics Concerning Prelims*, pages 135-141.

Prelims as final step or as springboard; importance of an oral component and its relation to future teaching.

No. 3

(47) **Octave Mannoni.** *The Flowering Paths of the Bois de Boulogne*, pages 5-14.

Psychoanalysis and Proust. Translation, code effects. Metaphors, repression and desire.

(48) **Catherine Backès-Clément.** *Family and Fiction*, pages 15-22.

Freud's "family romance" in Stendhal, Kleist, Pingaud, Camus and the novel's structuring of parental relations.

(49) **Michel Pierssens.** *Questions sur le signifiant en littérature*, pages 23-29.

From Mallarmé to Jacques Lacan and Jacques Derrida: the role of dissemination and the signifier in discourse; the reader's role.

(50) **Jean-Michel Pianca.** *The Reading of the Text*, pages 31-38.

The reader is "written" by the text read but also reads himself or herself in it: a preparation for a critique of ideologies.

(51) **Daniel Laferrière.** *Similarity and Contiguity Processes in the Dream-work*, pages 39-52.

Roman Jakobson's and Freud's views; Freud's "Irma" dream. Problems of displacement, contiguity and symbolism.

(52) **Charles Mauron.** *Psychocriticism, I: From Obsessive Metaphors to Personal Myth; II: Psychocriticism of the Comic Genre*, pages 53-59.

Superimposition of texts brings out recurring structures, obsessions. The "personal myth" of an artist's work. Psychocriticism as a combination of literary criticism and scienfitic psychology.

(53) **Alice Charles-Mauron.** *The Adventure of Psychocriticism*, pages 61-62.

The "conservative" literary historian draws security from mastering a topic but discovers little about himself or herself; the transformative critic analyzes and grows while criticizing. Literary scholars should use psychocriticism and avoid a takeover by psychoanalysts.

(54) **Gilbert D. Chaitin.** *Celtic Tradition and Psychological Truth in Chrétien* [de Troyes] *'s* **Chevalier au Lion**, pages 63-76.

The unity of the novel is explained in terms of Yvain's ambivalence toward his parents so that the delayed combat is a fitting climax.

(55) **Michel Grimaud.** *Petite psychanalyse du* **Cid**, pages 77-84.

Ambivalence, splitting, the reversal of generations, aggression and social values. The importance of the role of the Infante. Interfamilial and political conflicts replay intrafamilial ones.

(56) **John Edward Miles. Athalie:** *A Study in the Eternal Triangle*, pages 85-99.

The problem of identify: son-figure and family relations ("blood").

(57) **Barbara L. Gerber.** [Jean] *Genet's* **Miracle de la rose:** *An Alchemical Vision*, pages 101-107.

Reality and dream world; disintegration of the hero, increasing consciousness of the narrator.

(58) **Michel Grimaud.** *Literature and Psychoanalysis: An Annotated* [Historical] *Bibliography*, pages 109-119.

Trends in France; Freud; After Freud; What the work of art is; How the writer creates; How and What the Reader recreates; Functions of criticism; Some model analyses.

(59) **Mark Meyer.** *Zeno: His Fictions, his Problems*, pages 121-125.

Novels and anti-entropic processes; awareness and confusion; all structures are fictions; absence of an ultimate model. Italo Svevo.

VOLUME II
No. 4

(60) **Jean Paris.** *The Key to a Dream*, pages 3-25.

Structural analysis of *A Midsummer Night's Dream* in terms of taboo transgression. Bottom's role; the importance of sleep and marriage.

(61) **Sydney Lévy.** *Jeu et poésie: Une lecture du* **Cornet à dés** *de Max Jacob*, pages 27-44.

Play and masks: the creation of "obstacles". Of the two basic ways of reading Max Jacob, neither should be preferred—it is their interplay which is the floating anchorage point.

(62) **Dennis Oliver.** *Guillaume de Machaut: Art Poétique/Art d'amour*, pages 45-50.

The *Remède de fortune* and the *Dit dou vergier*. Machaut's poetics is not alien to formalist esthetics inasmuch as he too stresses the "how" rather than the "what".

(63) **Peter Ferrara.** *Why Molly Menstruates: The Language of Desire*, pages 51-62.

The syntax of Molly Bloom's soliloquy at the end of Joyce's *Ulysses*: condensation, displacement, psychoanalysis combine to describe the language and linguistics of Molly's private thoughts.

(64) **Jean Ricardou.** *Rethinking Literature Today*, pages 65-72.

The imperialism of meaning; reading as transitory; the betrayal of signifiers; the productive process; transformations; text vs. representation; intratextuality, intertextuality, distinctiveness.

(65) **Marc Hanrez.** *Pour une gnose littéraire*, pages 73-77.

Transform literature from its emphasis on imagination to one that would stress the gnostic aspects of language.

(66) **Yvonne Rochette Ozzello.** *The Syntax of Poetry: A Selected Bibliography, 1960-1970*, pages 79-103.

Detailed summaries of 54 articles on poetic syntax from structural and generative viewpoints: syntax and deviation, recurrence, etc.

(67) **Michel Pierssens.** *L'entreprise de* **Change**, pages 107-116.

Change, a journal beyond structuralism: a review of its history.

(68) **Peter Schofer.** [Greimas, ed.] *Essais de sémiotique poétique: Poetic Systems/ Critical Systems*, pages 117-124.

A critique of Greimas's semiotic approach to poetic discourse.

(69) **Roland A. Champagne.** *Le Roman du texte: A Response to Julia Kristeva's Reading of Antoine de LaSale's* **Petit Jehan de Saintré**, pages 125-133.

Review of Kristeva's *La Texte du roman*, a transformational reading.

No. 5/6

(70) **Michel Pierssens.** *Introduction* [to the section on *Contemporary French Poetry*], page 3.

(71) **Jacques Garelli:** "Le Savoir" [a poem], page 7.

(72) **Jean Tortel:** "Limites du Corps" [poems], pages 9-15.

(73) **Michel Deguy:** "é-/em-/dé-BAU che" [poems], pages 17-29.

(74) **Jacques Roubaud:** "Le temps est ton coffre. . ." [a poem], pages 31-32.

(75) **Henri Meschonnic:** "Poèmes" [poems], pages 33-39.

(76) **Alain Jouffroy:** *La Génération Electrique: Presentation*, page 43.

(77) **Adeline:** "Catalepsie" (extracts), pages 45-47.

(78) **Michel Bulteau:** "Les Cernes du déclin" [poems], pages 49-56.

(79) **Jean-Pierre Cretin:** "Darnlark" [poems], pages 57-58.

(80) **Jean-Jacques Faussot:** "Nuages en recommençant des veines" [poems], pages 59-60.

(81) **Jacques Ferry:** "Lettre à Michel Bulteau" & "Lettre à Matthieu Messagier" [poems], pages 61-62.

(82) **Patrick Geoffrois:** "Visages de nuits violées. . ." [poem], page 65.

(83) **Matthieu Messagier:** "Etanche en habit de temps. . ." (from "ce révulse de ciel en prière") [poem], pages 65-67.

(84) **Mine:** "Articulations épuisées. . ." [poem], page 69.

(85) **Mick Tréan:** ". . . Forêt se souvenir d'existence" [poem], page 71.

(86) **Raymond Federman:** "Au pied du livre" [poem], pages 73-74.

(87) **Renée Riese Hubert:** "Petit Bestiaire" [poems], pages 75-78.

(88) **Yves Kerguélec:** "Matière" [poem], page 79.

(89) **H. A. Bouraoui:** "Un vagin cocktailisé en état de guerre" [poem], pages 81-83.

(90) *Translations* of poems from 71 to 85, pages 85-90.

(91) **Mary Ann Caws:** *Jacques Garelli: Rupture and Presence of the Poetic Word*, pages 93-99.

Birth of words; gaps; words as witnesses to openness and a precarious certainty.

(92) **Raymond Jean.** *Jean Tortel: Voix/Corps/Ecriture*, pages 101-103.

Tortel's poetry of "instants qualifiés" and "clairs" free of realism; a quiet poetic voice/body/text.

(93) **Henri Meschonnic.** *Poésie et langage*, page 105.

Poetry and the politicization of the sacred, its dialectics.

(94) **Mary Ann Caws.** *The Poem of the Poem: Michel Deguy*, pages 107-115.

Poetry as birth and theatre; reversals, dispersion, the "centre absent" (Deguy), discontinuity and equilibrium: the word as its own metaphor.

(95) **Renée Riese Hubert.** *Au-delà de l'Ephémère. . .*, pages 117-127.

The poetry review *L'Ephémère* has ceased publication. *Fragment*'s three poets, Jean Daive, Giroux and Alain Veinstein are discussed.

(96) **Serge Gavronsky.** *The Progress of Translation*, pages 129-141.

On translating Francis Ponge.

(97) **H. A. Bouraoui.** *Formal Tension and Substantive Intention in the Poetry of Modern Life*, pages 143-158.

The impasse of poetry today? Finding a middle ground between a revolution in form and a critique of life.

(98) **Edmond Jabès.** [Translations from] *Le Livre des Questions* (translated by Rosmarie Waldrop), pages 161-175.

(99) **Philippe Boyer.** *Point d'amure*, pages 177-179.

The *sub-stance* of Jabès.

(100) **Joseph Guglielmi.** *Edmond Jabès et la question du livre*, pages 181-182.

The center, the underlying law in Jabès is the distance between man and his discourse.

(101) **Rosmarie Waldrop.** *Edmond Jabès and the Impossible Circle*, pages 183-194.

The spiral organization of Jabès's two trilogies.

(102) **Edmond Jabès.** *A Bibliography*, pages 195-196.

(103) **Léon S. Roudiez.** *Présentation du Colloque* [de Cerisy]: *Artaud/Bataille*, pages 199-206.

An analysis of the colloquium on "Vers une révolution culturelle:
1) Antonin Artaud et le problème de la multiplication de la langue;
2) La pensée hétérologique de Georges Bataille."

(104) **Sylvère Lotringer.** *Artaud, Bataille, et le Matérialisme Dialectique*, pages 207-225.

Lotringer reconstructs the series of talks at Cerisy in order to discuss the theoretical gaps present there. Problems of ideology, the subject, sexuality, t/sexual production, politics, excess.

(105) **Marilyn August and Ann Liddle.** *Beyond Structuralism: The Cerisy Experience*, pages 227-236.

Cerisy as an experience in "décentrement" or an experiment in revolution.

VOLUME III
No. 7

(106) **Michel Pierssens.** *Introduction to "Literature. . .and Philosophy? The Dissemination of Derrida*, pages 3-7.

(107) **Eugenio Donato.** *Structuralism: The Aftermath*, pages 9-26.

Structuralists reject the notion of the conscious subject in their effort to formalize the human sciences. Using Foucault and Derrida, Donato suggests that structuralism has outlived its usefulness.

(108) **Cesáreo Bandera.** *The Crisis of Knowledge in* **La vida es sueño**, pages 27-47.

Reason establishes differences, leading to violence; the absence of differences is the underlying reality. Calderón's intuition of this problematic is viewed in terms of Derrida's différance and René Girard's *La Violence et le sacré*.

(109) **Michèle R. Pollock.** *Georges Bataille: Literature and Sovereignty*, pages 49-71.

Economy and sovereignty in Bataille; poetic language as transgression; coincidence of the deaths of God, discursive language and the philosophical subject. Poetry and the limits of language.

(110) **Claude Lévesque.** *L'Etrangeté (du) Texte*, pages 73-88.

Philosophical discourse denies "difference" by asserting the principle of negativity, while fiction reveals and conceals the Freudian *Unheimlich*; link with Maurice Blanchot's "neutrality".

(111) **Jacques Leroy.** *Ecrire artaudien, écrire Artaud: la mauvaise foi de la parole*, pages 89-100.

Elimination of différance in Artaud; refusal of "literature" and "expressivity" by Leroy.

(112) **Roland Champagne.** *Un déclenchement: The revolutionary Implications of Philippe Sollers'* **Nombres** *for a logocentric Western Culture*, pages 101-111.

Destructuring the illusions of identity, unity, linear organization and closure. Redoubling and the subversion of the subject-object relation between reader and text.

(113) **Jacques Ehrmann.** *Sur le jeu et l'origine, où il est surtout question de la "Dissémination" de Jacques Derrida*, pages 113-123.

Discontinuity, de-centered language may only *mask* the "origin" and reestablish man as a privileged center. "Dissemination" is a possible departure. . .

(114) **Jean-Louis Bachellier.** *Rimebaldiane Miousic: Les maîtres-mots-chanteurs de Rimbaud*, pages 127-137.

The Rimbaldian text is a palimpsest with no verbal thread leading to a "father", with only certain words and phones disseminated throughout to link individual texts.

(115) **Christiane Makward.** *Mallarmé and Ricardou: Echoes*, pages 139-145.

La Prise de Constantinople. The new novelist reduces the prose-poetry dichotomy by making use of the spatial organization of the printed page and of various typographical resources to invite the reader to read, "littéralement et dans tous les sens" (Rimbaud).

(116) **Daniel Laferrière.** *The Poet and his analyst*, pages 149-153.

The impasse of the poet as his own analyst, psychoanalysing his text once it is finished.

(117) **Michel Grimaud.** *Psychoanalysis and Literary Studies: A Review of G. D. Chaitin's* **Unhappy Few**, pages 155-159.

On Stendhal's novels. Chaitin's study is one of the few psychoanalytic studies of a French author. Review of hostile reviewers. Critique of Chaitin's reading of one part of *Le Rouge et le Noir.*

No. 8

(118) **Claud DuVerlie.** *Interview with Claude Simon*, pages 3-20.

Genesis of *La route des Flandres, Le Palace, Orion aveugle* and especially *Triptyque*. For Simon the main theme of his novels is the act of writing—referents are irrelevant.

(119) **Claud DuVerlie. Amor interruptus:** *The Question of Eroticism or, Eroticism in Question in the works of Claude Simon*, pages 21-33.

Influence of Bataille: lovemaking as solitude; Eros and Thanatos; man as passive, woman as temptress; failure because of sense of sin; sexuality as representative of the mind-body conflict.

(120) **Christiane Makward.** *Claude Simon: Earth, Death and Eros*, pages 35-43.

Images and metaphors in Claude Simon: darkness, mud linked to pink and Eros; death and earth also linked to Eros.

(121) **Sydney Lévy.** *Dispersion in the Guise of an Introduction* [to section on Explorations], page 47.

(122) **Michel Serres.** *INDIA (black and the archipelago) ON FIRE*, pages 49-60.

Fire in *La maison à vapeur* by Jules Verne seen as power, energy, life; conquered by man but fails to make him a God.

(123) **Antonin Artaud.** *Letter from Rodez*, pages 61-63.

Letter to Dr. Solanès in exile from Spain in 1942. Unpublished (French and English translation).

(124) **Garth Gillan.** *Interrogative Thought: Merleau-Ponty and the Degree Zero of Being*, pages 65-76.

Just as the zero degree of writing is the condition in which literature is sought as the Utopia of language, the zero degree of being is the condition for the realization of philosophy as interrogation, as the Utopia of Philosophy.

(125) **Stuart Schneiderman.** *The Saying of Hamlet*, pages 77-88.

Who is speaking, to whom, about what in *Hamlet*? Problem of the person and his double; Hamlet's relationships show him as impotent, a non-entity. Jacques Lacan and psychoanalysis.

(126) **Carl A. Rubino.** *Towards a New Dialectic of Language: Plato, Structuralists, Thucydides*, pages 89-99.

From Socrates (language, a slave to reality) to structuralism (language's internal dynamism), to Thucydides: the fate of language is at one with the fate of man.

(127) **Timothy Reise.** *Utopia and Process, text and anti-text*, pages 101-125.

Utopia—an unmediated, pretextual word; to attempt its embodiment in the texture of More's *Utopia* is a contradiction; the real absence at the center is the no-place of Utopia itself, the anti-text which denies its inscription to Thomas More.

(128) **Robert W. Hefner.** *The* **TEL QUEL** *Ideology: Material Practice upon Material Practice*, pages 127-138.

Marxist critique of neo-surrealism. Analysis of the signifier within a psychoanalytic context; writing and dialectics of signifying practices.

(129) **Steven Ungar.** *Sartre, Ponge and the Ghost of Husserl*, pages 139-148.

Sartre avoids close readings in favor of ideological scrutiny; but literary language and poetry are irreducible to categorical concepts of meaning; therefore Sartre's reading of Ponge is inadequate.

(130) **Ariel Marques.** *Sign poems from* **abc da criaçao**, pages 151-154.

(131) *Recent publications.* [Short book notices].

L'Ecarté(e); The Language of Psychoanalysis; d'atelier; Degrés; Digraphe; L'Energumène; Exil; Matière; Minuit; New German Critique; Semiotext(e).

No. 9

(132) **Peter Schofer.** *Introduction to Film: Theory, Criticism, Ideology*, page 3.

(133) **Brian Lewis.** *Jean Mitry on Film Language*, pages 5-14.

Film takes the image, rooted in reality, as the beginning of its code. Film language is based on thought structures—it is a poetics.

(134) **J. Douglas Gomery.** *Semiology and Film Criticism:* **Children of Paradise**, pages 15-23.

The connotative/denotative and syntagmatic/paradigmatic distinctions are explained and used to analyze a six-shot series from Marcel Carné's *Les Enfants du paradis.*

(135) **Raymond Bellour.** *On Fritz Lang*, pages 25-34.

Seven elements are found as the basis for a systematic approach to Lang; "... The very possibility of cinema [is] the mise en scène." Film is the ultimate metaphor.

(136) **Pascal Kané.** *SYLVIA SCARLETT: Hollywood Cinema Reread*, pages 35-43.

Non-transformation of the rules governing narrative structure, typical of Hollywood cinema, is illustrated by George Cukor's classic.

(137) **Inez Hedges.** *Substitutionary Narration in the Cinema?*, pages 45-57.

Using the three possible narrator/character(s) relationships (Todorov or Genette's "focalizations") confirmation is found in Luis Buñuel's *Tristana* and *Le Charme Discret de la Bourgeoisie*.

(138) **Peter Schofer.** *Dissolution into darkness: Bresson's* **Un Condamné à mort s'est échappé**, pages 59-66.

Ellipsis, synecdoche and metonymy; dissolves and Freudian condensations, both aspects support the "absent" film implied and controlled by the "present" content of the "present" film Bresson makes.

(139) **Tom Conley.** *Overdetermination and Surface of Jean Renoir*, pages 67-77.

"Film is an electronic system using flat surfaces in opposition to one another. . .each functioning as screen in front of a given surface of desire. . . the spectator's field of perception." Production of meaning involves intersecting "languages" based on "signs" which in Renoir become overdetermined "emblems".

(140) **William F. Van Wert.** *Structures of Mobility and Immobility in the Cinema of Alain Robbe-Grillet*, pages 79-95.

With the self-conscious and stylized camera/main protagonist, description replaces traditional narrative and temporality. Through the study of (im)mobility and Maya Deren, the relation between point of view and time is revealed.

(141) **William F. Van Wert and Walter Mignolo.** *Julia Kristeva/Cinematographic Semiotic Practice*, pages 97-114.

Kristeva's concepts of sign and paragram serve as a basis for distinguishing the characteristics of *nouvelle vague* films.

(142) **Pascal Bonitzer.** *Experience on the Inside*, pages 115-120.

Last Tango in Paris (Bertolucci) and *La Grande Bouffe* (Ferreri) have provoked a scandal having less to do with the use of explicit sexual and excremental material than with the indifference with which these elements are treated. This indifference is a decoy for "egoism"; the withdrawal of the characters exemplifies the consumation, expense and excess of the bourgeoisie.

(143) **Christian Zimmer.** *All Films are Political*, pages 123-136.

Cinéthique and *Les Cabiers du Cinéma* on film theory. Both reflect on bourgeois values in cinema. By ignoring such values and mimesis, a critic can escape the system in favor of considering a specific class of spectators.

(144) **Naomi Greene.** *Esthetics and Politics in Cinematic Language*, pages 137-143.

Reaction against realism after May 1968. Deep focus is more realistic for André Bazin; for Comolli no art form is closer to reality than another; he identifies the "illusion of reality" (depth of focus) with capitalism and montage with dialectical materialism. Pasolini half-heartedly writes on film as its own subject matter.

(145) *La Revue de cinéma.* [Statement of position], pages 147-151.

Fights censorship. Film and semiology, materialism, Marxism.

(146) **Gaston Haustrate.** *Notes from* **Cinéma 74** [Statement of position], pages 153-158.

Interest in socio-political contexts and economic situations, film being an industry.

(147) *Positif.* [Statement of position], pages 159-166.

Re-examination of American cinema; theory and practice; present and past; explore national cinemas.

(148) **Joël Farges.** *ça* [Statement of position], pages 167-170.

Rejects closed and isolated knowledge; prefers to "think" a practical history relating past to present; class struggle.

(149) *Cinéthique:* Positions and Proposals, pages 171-181.

Marxist-Leninist review which endeavors to struggle on the cultural front. Main activity: making and disseminating films.

(150) **Bernard Mallet.** *Introduction to French Film Reviews*, pages 185-191.
Notices on nos. 146, 147, 148; also on most of the main film journals. Includes addresses of journals.

(151) **Maureen Turim.** *Film Study in Paris*, pages 193-198.
Its stimuli; quandaries and rewards.

VOLUME IV
No. 10

(152) **Michel Pierssens.** *Introduction—Locus solus* (fiction), pages 1-2.
On the imperialistic tendencies of semiotics.

(153) **André du Bouchet.** . . . *Hölderlin Today*, pages 5-13.
Poem-like essay on some of the main themes of Hölderlin; motion and motionlessness, life/oblivion; a life of silence/poetry.

(154) **Ann Smock.** *Re-turning Dissemblance: Readings of Two Poems by Michel Deguy*, pages 17-31.
On "Marche qui déplie. . ." ("Blasons") and "Un homme las" ("Epigrammes")—from a Derridian viewpoint. On naming, proximity and separateness. Rhetorics and problems of "Figuration".

(155) **Robert Chumbley.** *"Delfica" and "La Différance": Toward a Nervalian System*, pages 33-37.
"Referance" (reference/referral), a semantic chimera, an imaginary space, a continuous index of deferment, of difference from repetition.

(156) **Donald Rice.** *Theological pornography: A non-reading of Klossowski's* **Roberte ce soir**, pages 39-45.
Discusses *Roberte* using the methods of Barthes, Bataille, Kristeva, Lyotard to show the essentially different universe of literature/criticism at work in the novel.

(157) **Joseph Libertson.** *Bataille and Communication: Savoir, Non-savoir, Glissement, Rire*, pages 47-65.
Dual oppositions and repeated configurations in Bataille. Play, transgression, excess, the thinking subject, decentering of (un)knowledge; Derrida and Bataille.

(158) **Campbell Tatham.** *Critical Investigations: Language Games: (Post)Modern (Isms)*, pages 67-80.
Talking about talk. Wittgenstein. "Freeplay. What does this entail? Is defusing (diffusing/confusing?) the violently threatening move-ment toward the center worth it?"

(159) **Claudine Herrmann.** *La Gigue de Sir Roger*, pages 83-93.
Raymond Roussel's *Locus Solus*. Repetition, the "poupée" and sewing; "langage = lame = Gillette"; destruction-recreation of language in chapter V; a scheme and its transformations.

(160) **Carl Lovitt.** *Locus Solus: Literary Solitaire*, pages 95-109.
"Jeudi"/"je dis" and the absent narrator (poetics of first words); repetitions (polysemous and synonymous); semantic expansions; *Locus Solus* as a challenge to the metaphysics of "presence" (Derrida).

(161) **Marc Shell.** *The Lie of the Fox: Rousseau's Theory of Verbal Monetary and Political Representation*, pages 111-123.

On Rousseau's critique of La Fontaine: the former's distrust of language which is subversive (it can lie). Representation, the use of the literary medium itself, is politically dangerous.

(162) **Jacques Derrida.** *Linguistics and Grammatology*, pages 127-181.

In defense of "writing": langue/parole; beyond Saussure's phonological bias —taking Saussure's own pronouncements to the "letter". The metaphysics of logos. Derrida concludes: The "signified" is always already in the position of the "signifier".

(163) **Jean-Jacques Thomas.** *The Semiotic parole*, pages 182-189.

On the first congress of the International Association for Semiotic Studies (Milan).

(164) **Michel Grimaud.** Review of **Juliet Mitchell:** *Psychoanalysis and Feminism*, page 191.

The first "reference source from which we can pursue these questions" on feminism. Lacanian psychoanalysis; society and the law of the (symbolic) father.

(165) Review of **Louis-Jean Calvet:** *Roland Barthes. Un regard politique sur le signe*, pages 192-193.

"Le langage sert à voler le sens en travestissant les signes."

(166) Review of **Tony Duvert's** *Paysage de fantaisie*, page 193.

The novel "represents a significant advance from the earlier nouveau roman style."

No. 11/12

(167) **Jean-Jacques Thomas.** *Introduction: A One-Dimensional Poetics/Michel Leiris*, pages 3-43.

A linguistic "barbarian", Leiris incorporates elements of surrealism, psychoanalysis, autobiographical confession and ethnology into his writing, while refusing to be dominated by the signified.

(168) **Madeleine Gobeil.** *Interview with Michel Leiris*, pages 44-60.

Leiris as an observer of the "I": origin and evolution of his autobiographical work; involvement with Desnos, Roussel, Bataille, Sartre; Proust and the New Novelists; "engagement" and literary commitment.

(169) **Roger Caillois.** *The Collège de Sociologie: Paradox of an Active Sociology*, pages 61-64.

The Collège, founded by Caillois, Leiris and Bataille, focused upon the sacred and on human phenomenology; it splintered because of Bataille's preoccupation with a ritual killing to revitalize society.

(170) **Jean-Pierre Faye.** [Michel] *Leiris and Militancy*, pages 65-71.

Leiris's image of a militant "Nietzschean" woman in the 1968 "revolution" incorporated a fragile link between the labor movement and the cultural revolution, a link praised by Faye's *Collectif Change*.

(171) **Michel Leiris.** *Dream Sequences from* **Nuits sans Nuit** [translated by Raymond Federman], pages 72-73.

(172) **Renée Riese Hubert. Aurora**: *Adventure in Word and Image*, pages 74-87.

Aurora as unchronological flux; space denies static configurations; mutations based on sound and the physical aspects of words; mind and matter in Leiris make visible the itinerary of imagination and creation.

(173) **Michel Leiris.** *Nine Poems* [translated by Roger and Tari Shattuck], pages 88-100.

(174) **Pierre Chappuis.** *The Two Aesthetics of* **Haut Mal**, pages 101-109.

Baroque profusion and classic rigor reflected in the change from verbal delirium in the first parts of Leiris's *Haut Mal* to a distrust of it in the last parts.

(175) **Mary Ann Caws.** *The Poet at Sword's Point*, pages 110-115.

Leiris and language are like matador vs. bull: *Haut Mal* as mortal combat; literature as a bull-fight involving virility ("ô mâle") and the birth of the word stabbed onto the page ("ô mal").

(176) **Philippe Lejeune.** *Glossaire*, pages 116-130.

Leiris's word games suggest a method for reading his autobiographical works and provide a new type of dictionary dissecting and recomposing words.

(177) **Irene Tschinka.** *Diane Chasseresse*, pages 131-135.

Leiris's writing as a dynamics of displacement resembling a hunt—a game ("jeu") directed by the unique rule of the "I" ("je").

(178) **Robert Hefner.** *Leiris and Anthropology*, pages 136-146.

His ethnographic and literary works recognize the circularity of cultural analysis in which the symbols studied are not of a different order from the tools of inquiry.

(179) **Michel Leiris.** *A Bibliography of works on and by M.L.*, pages 147-165.

(180) **Mark Seem.** *To Oedipalize or not to Oedipalize*, pages 166-169.

Deleuze and Guattari's analysis of the interrelations between power and desire attacks reductive psychoanalytic and political analyses to free multiplicity from the Oedipal myth (their *Anti-Oedipe*).

(181) **Gilles Deleuze and Felix Guattari.** *Psychoanalysis and Ethnology*, pages 170-197.

The "founders of the state" transform the finite debtor/creditor relationship underlying primitive economies into a permanent debt by imposing a repressive Oedipal interpretation of cultural symbols and processes.

VOLUME V
No. 13

(182) **Michel Pierssens.** Editorial: *Golden Oldies or of Baboons and Apes*, pages 3-8.

Literary scholars must look to scientific disciplines (linguistics, cybernetics, psychiatry) for theoretical principles which may help them account scientifically for various aspects of literature.

(183) **Josette Féral.** *China, Women and the Symbolic: Interview with Julia Kristeva*, pages 9-18.

The women's struggle in China in relation to philosophy, politics, family structures; the value of the Chinese experience for Western feminists.

(184) **Christiane Makward.** *Interview with Hélène Cixous*, pages 19-37.

Women must re-think and re-appropriate their femininity. Writing as a means of re-defining women and men for socio-economic change.

(185) **Jean-Max Tixier.** *Interview with Claude Ollier*, pages 38-44.

Linguistics, Marxist sociology (writer/public) and psychoanalysis in his fictional writing; his respect for the conventions of "popular" literature.

(186) **Jean-Max Tixier.** *The Fictional Development in* **Le Maintien de l'ordre**, pages 45-51.

The writing process consists of socio-cultural elements (imposition); socio-individual elements (opposition); and the production of a provisional text; creativity/criticism in Ollier.

(187) **Raymond Jean.** *Claude Ollier at Times Square*, pages 52-56.

Descriptive coherence as determined by Ricardou's "directives formelles". They "are not excluded but mediated by an extraordinary system of posture, glides, pulsations, hearing and sight, which offer greater pleasure than the printed word" (p. 52).

(188) **Léon Roudiez.** *Lecture ou peut-être minage d'***Enigma**, pages 57-67.

Roudiez points to certain structures and generative processes in Ollier's text without trying to limit the work to the confines of his or any other theory.

(189) **Jacques Lovichi.** *Ollier in Wonderland or On the Other Side of the Mirror*, pages 68-74.

Structural symmetry and oppositions between illusion and reality point to Ba Iken (in **La Mise en scène**) as the link between two worlds.

(190) **Jean-Marie Le Sidaner.** *Le "Mythe colonial" dans* **La Mise en scène** [Ollier], pages 75-79.

The myth of literature as "expression-representation" is exploded not by denying the "reference" but by neutralizing it and revealing its aspect as a device, an element of contrast.

(191) **Jean Billaud.** *Les Informateurs dans* **Enigma** [Ollier], pages 80-90.

"Informing" elements differ from "generative" ones in that they are not recurrent; they structure the reading rather than the text. The informing dynamic comprises a descending movement of reading and an ascending movement of retrieval ("récuperation").

(192) **Mary Eloise Ragland.** *The Language of Laughter*, pages 91-106.

The unconscious as a subjective self (Lacan) and Freud on wit, the comic and humor. Laughter as a "pure representation of emotional energy derived from primary instinct or lack" (p. 102).

(193) **Merle L. Perkins.** *The Psychoanalytic* **Merveilleux**: *Suspense in Sade's* **Florville et Courval**, pages 107-119.

Through the suggestion of a symbolic ("emotional psychological meaning") Sade avoids loss of verisimilitude and loss of the reader's interest by disclaiming any link between text and existential reality.

(194) **Jeanine Parisier Plottel.** *Anamorphoses d'un conte de Roussel;* **Les Taches de la laine, pages 120-129.**

The Rousselian transformations of a sentence are like the substitution of one neurotic symptom for another in a subject whose neurosis remains the same. Roussel attempts to neutralize the obsessive instinctual drive, abolish it as "referent" and attain freedom from Eros in the Logos.

(195) **Katherine K. Passias.** *New Novel, New New Novel: An Interview with A. Robbe-Grillet*, pages 130-135.

While the New novel never solved the problems of representation and causality, the novel after 1965 affirms the text as its only reality and still operates around basic fictional elements, working from inside bourgeois ideology in order to criticize it.

(196) **Michel Grimaud.** *Recent Trends in Psychoanalysis: A Survey with emphasis on Psychological Criticism in English Literature and Related Areas* [in the Social Sciences], pages 136-162.

Includes an Index, a basic introductory reading list (psychoanalytic and literary theory); bibliographies; classic papers; readers; language and thought; music and the arts; the film; feminism; homosexuality; anthropology; myth; sociology etc.

(197) **Jean-Louis Bachellier.** *La Grenure du texte: Roland Barthes par Roland Barthes*, pages 163-164.

Review of Barthes's book on himself ("Moi-je"): "il ne définit pas un mot, il nomme un fragment" (épigraph).

(198) **Bernard Mérigot.** *Les Mouvements littéraires futuristes*, page 165.

"Futurism" in Italy, Russia and its influence in Argentina (Special issue of the review *Europe*, 1975).

(199) **Jean-Jacques Thomas.** Review of L.-J. Calvet, *Linguistique et colonialisme: Petit Traité de glottophagie*, pages 166-167.

Linguistics and sociology–and its lack in Saussure. Quotes A. Meillet: "chaque siècle a la grammaire de sa philosophie".

No. 14

(200) **Steven Ungar.** Introduction: *Flying White* [The Writings of Maurice Blanchot], pages 3-5.

Blanchot's elusiveness: who read(s) him? How to read him?

(201) **Mike Holland.** *Towards a Method*, pages 7-17.

Blanchot from the "chantre du silence" to the "mobile, aleatory distortion which runs through [his] work mak[ing] of it a space which our methods can no more than section off vainly into an infinite number of circles" (p. 17).

(202) **Walter A. Strauss.** *Sirene–Language: Kafka and Blanchot*, pages 18-33.

Kafka's "The Silence of the Sirens" and Blanchot's *Livre à venir*. Blanchot on Kafka; "the Sirens, whether singing or silent, constitute an invitation to serenity, but for Kafka a serenity does not lead to art but to redemption, whereas for Mallarmé and Blanchot it is the precondition for redemption through art" (pp. 31-32).

(203) **Joseph Libertson.** *Proximity and the Word: Blanchot and Bataille*, pages 35-49.

In Bataille the text is a "mise en jeu" without resolution. For Blanchot, "this suspension is an eternal *attention* whose resolution is impossible" (p. 48). Blanchot's reading of Bataille stresses the "*parole plurielle* which suspends the question of intersubjectivity between two of the most basic theoretical texts of our time" (p. 49).

(204) **Garth Gillan.** *Levinas on Blanchot: Commentary*, pages 50-53.

For Levinas, Blanchot contains a "category" and a new "mode of knowledge"—a place for "non-truth beyond possibility" (p. 50). Blanchot's two languages: one dialectical, the other not but leading towards the exploration of passivity.

(205) **Emmanuel Levinas.** *About Blanchot:* **An Interview**, pages 54-57.

Two kinds of discourse in Blanchot: a dissemination of discourse; and a literary space from which Blanchot is excluded, a "totality" (which, Blanchot reminds us, is not complete).

(206) **Roger Laporte.** *White Night*, pages 59-66.

The deletion of the last two paragraphs of *L'Arrêt de Mort*: the implications of the "trap", the "book's absence". Two complementary phrases in Blanchot: "Disaster is thought," "To think, to efface one's self: the disaster of softness".

(207) **Denis Hollier.** Note: *Comment signer, comment ne pas,* **and** *Les "blancs" en effet*, pages 67-75.

A note and a poem using Mallarmé's preface to *Un Coup de dés*.

(208) **Tom Conley.** *Accent Grave: Kline and Blanchot*, pages 76-91.

Franz Kline's "Accent Grave" (1955) and the dialectics of signature, framed (empty) space, titles, communication.

(209) **Gerald Prince.** *The Point of Narrative: Blanchot's* **Au moment voulu**, pages 93-98.

Temporal and spatial uncertainty; ghostlike triangle of characters: "Reading (writing) a narrative is waiting for the end. . . Whereas most narratives proceed as if the point had not been reached and progress in order to reach it, *Au moment voulu* is the articulation of that point. It is that point. . . Development can only be illusory" (p. 97).

(210) **Ann Smock.** *"Où est la loi?": Law and Sovereignty in* **Aminadab** *and* **Le Très-Haut**, pages 99-116.

"The law must reveal *and* not reveal the crime upon which it rests, really fall in order to really rule. Thus in *Le Très-Haut* the final victory of the ultimate state is the state's worst crisis" (p. 104). "It is precisely the *impossibility* of the 'true' state that reigns supreme in *Aminadab" (pp. 105-106). Finality* and deferral; Foucault.

(211) **Jean-Louis Schefer.** *La mort, le corps, rien*, pages 117-125.

An essay on the position of the writer; the writing process. On Varro, President Schreber, Blanchot, the plague.

(212) **Steven Ungar.** *Parts and Holes: Heraclitus/Nietzsche/Blanchot*, pages 126-141.

"Blanchot's comments on fragmentation in Heraclitus and Nietzsche extend a meditation on discontinuity and incompletion discernible throughout his own narratives and essays" (p. 135). The subject in Blanchot goes from latent to manifest oblivion, charts the passage from *attente* to *oubli* pointing to the implied silence of terminal fragmentation.

(213) **Maurice Blanchot.** *A Bibliographical Check-list*, pages 142-159.

Works of Blanchot; works on Blanchot.

(214) **Lynn Higgins.** *Nouvelle Nouvelle Autobiographie: Monique Wittig's* **Le Corps Lesbien**, pages 160-166.

Reappropriating the self through a reappropriated "stuttering" language. "Like Osiris, language has been dismembered. The human body and the communicative function of oral speech die and are resurrected as writing" (p. 165).

(215) **Michel Grimaud.** Review of Jonathan Culler, *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*, pages 167-168.

Culler's "literary competence" is flawed from not taking psychological problems into account, but his general aim is worth implementing: "Rather than a criticism which discovers meanings, it would be a poetics which strives to define the conditions of meaning" (Culler, p. viii; [p. 168]).

No. 15

(216) **Claude Duchet** and **Françoise Gaillard.** *Introduction* [to issue on] *Socio-Criticism*, pages 2-5.

(217) **Pierre Macherey.** *The Problems of Reflection*, pages 6-20.

Art as real, material, a condition which eliminates the problem of realism. "Texts are constructed around material and social conflicts, for which they offer imaginary solutions. Through a regulated process, it is reality, it is history, which also produces these fictions" (p. 19).

(218) **Henri Mitterand.** *Colonial Discourse in the* **Journey to the End of the Night**, pages 21-28.

Textual structurations in a passage of Céline's; the narrator's demystifying remains uneasy (silence about the true system and history of colonization).

(219) **Fredric Jameson.** *The Ideology of Form: Partial Systems in* **La Vieille Fille**, pages 29-47.

Analysis of Balzac's portrait of the Chevalier de Valois in terms of codes and their subversion. Character systems and political allegory. Character and the problem of the subject.

(220) **Jean Decottignies.** *Propos théoriques*, pages 50-57.

"Talking about ideology is tantamount to calling into question not only literature but the vocation of *writing* as well" (p. 51). The text is not "triumphant". "We must be content to reveal the many glimmering facets of literary production" (p. 55).

(221) **Danièle Sallenave.** *Formalism, Marxism, Psychoanalysis*, pages 58-67.

"The myth of the complementarity of needs [see title] contains implicit illusions: the apparent harmony erases contradictions within each [conceptual] "continent" as well as the contradictions *between* them" (p. 60). Yet necessity of studying all aspects of the "subject" and his dependency on socio-historical conditions.

(222) **Françoise Gaillard.** *Literary Code(s) and Ideology: Towards a Contestation of Semiology*, pages 68-81.

Fetishization of the code; connotation in process; catch-all code; Barthes and the loss of difference and ideological value of texts through (de)structuring operations accomplished by the reader's subjectivity.

(223) **Pierre Kuentz.** *A Reading of Ideology or an Ideology of Reading?* pages 82-93.

"Far from combatting cultural elitism, modern readings have re-enforced the esoteric tendencies of their model" ("bourgeois social structure's practices") (p. 92).

(224) **Jacques Leenhardt.** *Towards a Sociological Aesthetic: An Attempt at Constructing the Aesthetics of Lucien Goldmann*, pages 94-104.

On the evolution of Goldmann's thought, especially in relation to the fact that the novel as a formulation of a world vision cannot be connected with a precise social group whose values it manifests.

(225) **Jean-François Lyotard.** *The Tooth, the Palm*, pages 105-110.

"A theory of theatrical signs, a practice of theatrical signs (dramatic text, mise en scène, interpretation, architecture) are based on accepting the nihilism inherent in re-presentation" (p. 105).

(226) **Jean Baudrillard.** *Toward a Critique of the Political Economy of the Sign*, pages 111-116.

"Only ambivalence (to which we assign the strong meaning of rupture of value, beneath and beyond the sign-value and the emergence of the symbolic) puts into question readability, the false transparence of the sign, its use value (rational decoding) and its exchange value (the discourse of communication)" (p. 115). Shattering of the sign and of the logic of signifier and signified.

(227) **Henri Meschonnic** and **Jean-Jacques Thomas.** *Entretien*, pages 117-121.

On Meschonnic's *Le signe et le poème*; linguistics and beyond; the primacy of politics; materialism and poetics; the role of rhythm in poetry; critique of Baudrillard (no. 226).

(228) **James Cortese.** *Bourgeois Myth and Anti-Myth: The Western Hero of the Fifties*, pages 122-131.

Analyses of *Shane, The Gunfighter* (a revisionist western), *High Noon, Johnny Guitar*: How the West went wrong, how our world is wrong.

(229) **Joel Roache.** *"What Had Made Him and What He Meant:" The Politics of Wholeness in "How 'Bigger' Was Born"*, pages 133-145.

Richard Wright's essay's literary impact results largely from its "dramatization of the creative process as an act of total engagement of the whole person with social reality" (p. 133).

(230) **Phyllis Zuckerman.** *Ideology and the Patriarchal Family: Nerval and Flora Tristan*, pages 146-158.

On *La Revue comique*, its "mild but not militant awareness of the concerns of the working class and women" (p. 147); on Nerval's sympathy for visionaries and mad figures as precursors of socialism; on Flora Tristan's refusal of "the categories of excess" (p. 155); on their relationships.

(231) **Iliana Rodriguez** and **Marc Zimmerman.** *First Aesthetic Meditations on Capital*, pages 160-186.

The opening pages of *Capital* in terms of Marxist efforts to develop an esthetic theory based on analyses of the commodity and its production. On modes of integration between reification theorists and structuralist Marxists in terms of modern literature and criticism.

(232) **Bette H. Lustig.** *Ludovic Janvier: A Newer Novelist*, pages 187-208.

La Baigneuse is infused with eroticism, humor and imagination not allowed by the New Novelists. In Janvier one finds the presence in an almost absent narrator of a personality, a human being.

(233) **Robert Levine.** *Repression in* **Cligès**, pages 209-221.

Chrétien de Troyes's attempt to provide a *Tristan moralisé* produces a "series of perverse sexual fantasies arising from the Oedipal implications of the central situation and from Chrétien's need to repress" (p. 220).

(234) **F. C. St. Aubyn.** *East Meets West: Michel Butor's "Dans les flammes"*, pages 222-230.

Buddhism, alchemy in Butor's poem. Poetry as an act of faith, neither Buddhist nor Christian, but an act of faith that for a moment reconciles the two.

(235) **Jean-Jacques Thomas.** Review of G. Deleuze and F. Guattari, *Rhizome, introduction*, page 231.

"Rhizomatique = Nomadologie, Micro-politique, Pop'analyse. . . "

(236) Review of Gérard de Cortanze. *America Libre, pour une anthologie de la poésie latino-américaine contemporaine*, page 231.

(237) **Jean-Jacques Thomas.** Louis-Jean Calvet, *Pour et Contre Saussure, vers une linguistique sociale*, pages 232-234.

(238) **Claude Minière.** Review of Gérard de Cortanze, *Huidobro*, page 234.

A book of translations and poetry; against Pinochet's regime in Chile. Prisons and survival.

VOLUMES VI-VII
No. 16

(239) **Michel Pierssens.** Introduction: "Transformation.s", pages 3-6.
The semiotic, intertextual approach to translating.

(240) **Jean Paris.** The Writing Machine, pages 7-24.
Beginnings, naming, generative criticism and desire in some sacred texts.

(241) **Gérard de Cortanze.** Transformation.s [in French], pages 25-36.
Three parallel texts: layers of self-reflexive linguistic/poetic metamorphoses.

(242) **Claude Minière.** Fragments de *Vita Nova* [in French], pages 37-49.
Poem.

(243) **Carl Lovitt.** Mixed and Misbegotten Metaphors: Text as Translation as Text, pages 50-52.
In honor of intertextual transformations in the "world-book".

(244) **Serge Gavronsky.** The Translator: From Piety to Cannibalism, pages 53-62.
A historical survey of the role of the translator from passive recoder of an Original to aggressive re-creator.

(245) **Susan Mango.** Alice in Two Wonderlands: Lewis Carroll in German, pages 63-84.
Discussion of Ch. Enzensberger's rendering of *Alice* and *Through the Looking Glass:* overall success despite cultural adaptations, style level changes and biases.

(246) **Keith Cohen.** The *Délire* of Translation, pages 85-88.
"Translation" as one of the modern poet's tools for creation (David Shapiro, Gertrude Stein).

(247) **Arthur Egon Kunst.** Practical Aspects of the Translation Workshop and Seminar, pages 89-96.
"Organizing time and materials; evaluating translation work involving a wide number of languages other than English; instituting a training mechanism intermediate between theory and actual translating" (p. 89).

(248) **José Rodriguez-Dodd** and **John Mowitt.** Mouthpiece/Grapheces, pages 97-106.
Translation of Mexican poet Elizondo's poem "El Grafografo"(with notes).

(249) **Raymond Federman.** Playgiarism: A Spatial Displacement of Words, pages 107-112.
A poem about/in honor of typography.

(250) **Kenneth Gaburo.** Privacy Two: —My, my, my, What a Wonderful Fall—, pages 113-134.
Comments, text and photos.

(251) **Jean-Jacques Viton.** The Le Real Vrai Paper Papier of De Boston Boston, pages 135-143.
Excerpts from Boston's "The Real Paper": A humorous exercise in juxtaposed word for word translating.

(252) **Marilyn Gaddis Rose.** Entropy and Redundancy in Decadent Style: Translating Villiers de L'Isle-Adam, pages 144-148.
How can one deal with Villiers' verbosity?

(253) **Peter Steiner** and **Sergej Davydov.** The Biological Metaphor in Russian Formalism: The Concept of Morphology, pages 149-158.
On V. Propp and Mixail Petrovskij.

(254) **Arthur Egon Kunst.** Text Generation, pages 159-171.
Work in progress: Generating stories on a computer (with examples).

(255) **Inez Hedges.** Post-Face: Translation/Transformation, pages 172-174.
From play, translation, transformation to rules and theory.

No. 17

(256) **Maurice Roche.** Inédit, page 3.
Opening statement in French.

(257) **David Hayman.** An Interview with Maurice Roche, pages 5-11.
Roche on his childhood, his career as musician, journalist and especially author (including a lengthy passage on *Opéra Bouffe*).

(258) **Gérard de Cortanze.** Transformation.s AMENTIF orme ère, pages 12-13.
A text.

(259) **Maurice Roche.** Self-translation of *Compact*'s Opening, pages 16-17.
A reproduction of Roche's handwritten manuscript.

(260) **Jean-Marie Le Sidaner.** "Moi, sismographe. . .", pages 19-21.
The act of writing and Roche's demystifying work. [In French]

(261) **Frédéric Nef.** Imaginer Migraine! Textanalyse de *Code*X, de Maurice Roche, pages 23-25.
The use and dissemination of codes in *Code*X; its ideological implications.

(262) **James Leigh.** A Reader's Guide to *Circus* and *Code*X, pages 27-35.
Graphically mimetic essay aimed at blurring the reading-writing distinction—or redefining them as one.

(263) **Dina Sherzer.** *Circus:* An Exercise in Semiotics, pages 37-45.
Circus as a "meshing of various types of signs" (p. 37) into a polyvalent "livre-objet" promoting the "palpability of signs" (p. 44).

(264) **Claudia Reeder.** Maurice Roche: Machine à écrire, pages 47-58.
Visual and verbal puns in "Machines" from *Opéra Bouffe:* "the entire text is revealed to be an illusory representation of reality, a tautologically derived expansion on the title" (p. 58).

(265) **Claudia Reeder.** Maurice Roche Bibliography, pages 59-65.
Texts by Roche and on Roche.

(266) **Françoise Rojare.** [Drawings reproduced from M. Roche's *Compact*], pages 4, 14-15, 18, 22, 26, 36, 46, 66.

(267) **Stephen Heath.** Language, Literature, Materialism, pages 67-74.
Difficulty in placing language (and literature) within the Marxist framework. "The problem of language demands that we formulate a sociology of literature through an understanding of the sociality of writing, [the] drama of the subject in language" (p. 74).

(268) **Gérard Genot.** Rules of th Game: Regulation of the Text, pages 75-104.

A Semiotic theory of text writing and reading, using Roubaud, Greimas, Kristeva and mathematical game theory.

(269) **Robert Hefner.** Baudrillard's Noble Anthropology: The Image of Symbolic Exchange in Political Economy, pages 105-113.

A critique of Jacques Baudrillard's *The Mirror of Production* (Casterman, 1973; Telos Press, 1975) which attempts to go beyond Marx's critique of political economy.

(270) **Carol Jacobs.** The Assimilating Harmony: A Reading of Antonin Artaud's *Héliogabale*, pages 115-138.

History, sexuality, cruelty, irony and writing in *Héliogabale*. (A chapter from C. J.'s forthcoming book of the same title.)

(271) **Steven G. Kellman.** Grand Openings and Plain: The Poetics of First Lines, pages 139-147.

Some characteristics of the openings of texts.

(272) **Joan DeJean.** In Search of the Artistic Text: Recent Works by Lotman and Uspensky, pages 149-158.

A review of Lotman's *Structure of the Artistic Text* and of Uspensky's *A Poetics of Composition* as answering the question: "What sets the artistic text apart from other texts?"

(273) **Beatrice Cameron.** Letter to Hélène Cixous, pages 159-165.

On feminism, writing and the oversexualization of desire by men. "For me love is first of all communication; pleasure is secondary" (p. 164).

(274) **Steven Ungar.** [Review of] Evelyne Londyn, *Maurice Blanchot, romancier* (Nizet, 1976) and Daniel Wilhem, *Maurice Blanchot, la voix narrative* (U.G.E., 1974), page 167.

(275) **N. W. Visser.** [Review of the new semiannual] *Glyph: Johns Hopkins Textual Studies* (volume 1, 1977), edited by S. Weber and H. Sussman, pages 168-169.

(276) **Jean Louis Bachellier.** [Review of] R. Barthes, *Fragment d'un discours amoureux* (Seuil, 1977), pages 169-170.

(277) **Jean-Jacques Thomas.** [Review of a novel by] Claire Goll, *La Poursuite du vent* (Olivier Orban, 1976), pages 171-172.

(278) **Philippe Denis.** [Review-essay on] Pascal Quignard, *Le Lecteur* (Gallimard, 1976), pages 172-175.

No. 18/19

Includes numerous photographic documents.

(279) **Michel Pierssens.** Foreword, page 3.

(280) **Josette Féral.** 1968-1978: Theater in France: Ten Years of Research, pages 5-24.

The theatre before May 1968; in 1968; after 1968; towards a theatre of difference; people's theatre/everyday theatre; political theatre; Occitan theatre; aesthetics; multiplicity.

(281) **Odette Aslan.** Actors versus Directors: An Overview of French Theater, pages 25-34.

Political theater; new forms of staging (one character several actors); conflicts: directors vs authors; the actor; theater labs; audio-visual effects; nudity, masks, café-théâtre.

(282) **Roger Bensky.** Avignon '77: A Spectator's Notebook, pages 35-38.

Importance of Avignon's "Open Theatre" which shows new, unknown plays or even work-in-progress to a less passive summer audience.

(283) **Roger Bensky.** Pre-Play for an Interview, pages 39-42.

A personal introduction to the interview (no. 283) with director Armand Gatti.

(284) **Armand Gatti.** —An Interview by Roger Bensky—Singing in the Brain or Gatti to the Second Power, pages 43-57.

On his *Passion du Général Franco*; his esthetics; his "political stance is the search for a language" (p. 57).

(285) **Lenora Champagne.** The Beach Beneath the Paving Stones: May 1968 and French Theatre, pages 59-71.

A theory and history of the May movement and its effects on Gatti's "Théâtre du Soleil": everyday life, audience participation and militancy.

(286) **Colette Godard.** *Théâtre ouvert* and Drama Creation in France, pages 73-80.

Lucien Attoun's "New Drama Repertory" at the "France-Culture" radio network; his *Théâtre ouvert* publishing series (42 plays since 1970); his *Théâtre ouvert* in Avignon (since 1971).

(287) **Lucien Attoun.** Progress and Perspectives of Open Theater, pages 81-91.

A diary of ten years as a promoter of avant-garde plays.

(288) **Maurice Yendt.** The *Théâtre des Jeunes Années* (Theater for the Youthful Years), pages 93-101.

History of the Lyons theater for children by its director.

(289) **Michel Dieuaide.** "Mathias and the Tempest": A Proposal for a Theater of Emancipation, pages 103-104.

On a play written by the author for the Théâtre des Jeunes Années (see no. 288).

(290) **Jiri Veltrusky.** Puppets for Adults: The Théâtre du Manitout, pages 105-111.

Influence of the Japanese Bunraku and respect for the written text.

(291) **Daniel Mesguich** with **Gervais Robin.** The Book to Come is a Theater, pages 113-119.

Writing, speaking, Derrida, Lacan and the actor's body.

(292) **Yves Gourville.** The Actor-in-Project, pages 121-129.

The actor's role "is no longer the interpreter, it is the spectacle of a social and ideological product called the human body and of the linguistic, libidinal, musical, choreographic investments operated by the product" (p. 128).

(293) **Julia Kristeva.** Modern Theater Does not Take (A) Place, pages 131-134.

Alienation, distancing in France vs the "radically new locus of representation "for the theatre in the United States" (p. 134).

(294) **Josette Féral.** For a Semiotics of the Theater, pages 135-138.
Introduction to the section on "Semiotics and Theater".

(295) **Keir Elam.** Language in the Theater, pages 139-161.
Theatrical Language vs other forms of discourse; mutual constraints of text and performance as intertextual problems.

(296) **Danielle Kaisergruber.** Reading and Producing Theater, pages 163-171.
From a semiotics of the text to that of setting, scenic space or gestuality.

(297) **André Helbo.** Theater as Representation, pages 172-181. [Note: pages 173 and 174 should be read in reverse order.]
A historical survey of semiotic studies from Honzl in 1938 to Mounin and others.

(298) **Anne Ubersfeld.** Adamov Today: A Reconsideration of Planchon's *A.A.*, pages 182-188.
On A. Adamov, his plays and on Planchon's production of a play on "A.A.": the absent place of the alienated Adamovian subject; ideology and "how to become the Father".

(299) **André Veinstein.** Teaching Theater in the French University: Questions from one who is expected to give answers, pages 189-192.
Twelve questions from a teacher at the University of Paris-Vincennes on drama theory, its practice and pedagogy.

(300) Josette Féral **et al.** Bibliography [on the Theater], pages 193-217.
I. Books and articles, pages 193-210.
[Theory of theater; history of theater; theatre and semiology; non-verbal communication](Josette Féral)
II. [French] Theater Journals: A Critical Bibliography, pages 210-217.
(Bernard Mallet, Nicole Meyssonier et al.)

(301) Book Reviews, pages 218-230.
A survey of 14 critical studies and 6 dramatists.
STUDIES: E. Copferman, *Planchon, La mise en scène théâtrale, Vers un théâtre différent;* J. Dasté, *Voyage d'un comédien*; G. Jean, *Le Théâtre*; G. Gelas, *Théâtre du Chêne Noir;* L. Matejka, ed., *Semiotics of Art*; J. Paris, *Univers Parallèles, I—Théâtre*; P. Pavis, *Problèmes de sémiologie théâtrale*; A. Pierron, *Maréchal*; A. Simon, *Les signes et les songes, essai sur le théâtre et la fête*; R. Temkine, *Mettre en scène au présent*; A. Ubersfeld, *Lire le théâtre;* J. Jacquot, ed., *Les voies de la création théâtrale* (4 volumes).
PLAYWRIGHTS: André Benedetto, Jean-Pierre Bisson, Louis Calaferte, Alexandre Hardy, Helard-Cosnier, Alain Scoff.

No. 20

(302) **Michel Foucault.** The West and the Truth of Sex, pages 5-8.
"Rather than a society committed to the repression of sex, I see our society as dedicated to its 'expression'" (p. 6). Instead of erotic art the West has evolved a science of sex.

(303) **Jean-François Lyotard.** One of the Things at Stake in Women's Struggles, pages 9-17.

Men, women, the differences of the sexes, capitalism, society and the "destruction of metalanguage [which] is at stake in the women's struggle".

(304) **W. G. Kudszus.** Reflections on the Double-Bind of Literature and Psychopathology, pages 19-36.

On Paul Celan's "Wirk nicht voraus", "Huhediblu"; against the traditional Oedipal interpretations of literary psychoanalysis; for a communicational viewpoint as exemplified in the anti-psychiatry ecosystemic approach and the Palo Alto school of Bateson.

(305) **Sanford Ames.** Mint Madness: Surfeit and Purge in the Novels of [Marguerite] Duras, pages 37-42.

L'Amante anglaise—the English lover—and its homonyms: English mint, praying mantis, clay lover/mint/mantis. From dismantling words to dismantling the body in this "murder mystery".

(306) **Annie Prothin.** The Substantive Language of Yves Bonnefoy, pages 45-48.

An analysis of passages from *Du mouvement et de l'immobilité de Douve* using Henri Meschonnic's method (*Pour la poétique* I & III)

(307) **Robert Chumbley.** An Enormity for Flaubert: Exercises in Semiotic Foreplay, pages 59-68.

In *Trois contes* the "text is marked by an antithetical relation between two quantities": too much/too little.

(308) **Godelieve Mercken-Spaas.** Some Aspects of the Self and the Other in Rousseau and Sade, pages 71-77.

Point by point comparison of the *Discours. . . de l'Inégalité* and the *Philosophie dans le Boudoir*. "A conjunction of roles characterizes the Self/Other relationship for Rousseau, whereas roles are disjunctive in Sade. Where R. relates Self and Other on the principles of similarity and exchangeability, S. creates a relationship where Self and Other remain different and contiguous" (pp. 76-77).

(309) **Phyllis Zuckerman.** History, Fiction, and Legend in Nerval's *Angélique*, pages 79-90.

"Two conceptions of history. . . an object which can be transcended by a spectator [and] a system of signs which cannot be made into a totality or object for a transcendental subject" (p. 79).

(310) **Jack Undank.** Sighting and Signifying Metaphors (The Example of Diderot), pages 91-100.

A discussion of metaphors in the light of *L'Encyclopédie* with comments on some recent theoreticians such as Paul Ricoeur.

(311) **Charles Caramello.** Flushing Out: "The Voice in the Closet", pages 101-113.

On a forthcoming 20-page work by Raymond Federman which is "an attempt on my part to come to terms with. . . concentration camps. . . I had to invent for myself a space, but also a syntax and a voice. . . confrontation. . . but not sentimentality" (note 38, Federman).

(312) **Michel Grimaud.** Critical Notes: Systems Theory, Semiotics, Psychoanalysis, Literature, pages 115-118.

Annotated and expanded continuation of "Recent Trends in Psychoanalysis" (see no. 196 above).

(313) **Roger Bensky.** Words for an Abysmal Golem, pages 119-123.

A collage of thoughts about the theater; Mesguich, Gatti, Benedetto et al. (see *Sub-Stance*, no. 18/19)

(314) **Jean-Marie Apostolides.** [Review of] Ralph Albanese, Jr., *Le Dynamisme de la peur chez Molière: une analyse socio-culturelle de "Dom Juan", "Tartuffe" et "L'Ecole des femmes"* (Romance monographs, 1976), pages 125-126.

"The theater of Molière. . . is shot through with an obsession with disorder."

(315) **Pierre Michelson.** [Review of] Michel Benamou and Charles Caramello, eds., *Performance in Postmodern Culture* (Madison: Coda Press, 1977), page 127.

(316) **U. Rehn Wolfman.** [Review of] Roland Champagne, *Beyond the Structuralist Myth of Ecriture* (Mouton, 1977), pages 127-128.

On Sollers, Barthes, Kristeva.

(317) **Steven Ungar.** [Review of] Joseph Halpern, *Critical Fictions: The Literary Criticism of Jean-Paul Sartre* (Yale, 1976), pages 128-129.

(318) **Marcel Muller.** [Reviews of] L. S. Lockridge, *Coleridge the Moralist* (Cornell, 1977), David Lodge, *The Modes of Writing: Metaphor, Metonymy, and the Typology of Modern Literature* (Cornell, 1977), and Jurij Lotman, *The Structure of the Artistic Text* (Michigan, 1977), pages 130-131.

Coleridge underestimated; Lodge's introduction to Jakobson's poetics.

(319) **Hashem Foda.** The Structuralist Dream: A Review of Philip Pettit, *The Concept of Structuralism: A Critical Analysis* (California, 1977), John Reichert: *Making Sense of Literature* (Chicago, 1977), John Ellis, *The Theory of Literature: A Logical Analysis* (California, 1977), pages 131-133.

(320) **Jim Fanto.** [Review article on] Mary-Louis Pratt, *Toward a Speech Act Theory of Literary Discourse* (Indiana, 1977), pages 133-137.

A review of speech act theory with bibliographical references.

(321) **Jean-Luc Steinmetz.** POECHIE:[An essay on] Christian Prigent's *Power/Powder* (Bourgois, 1977), pages 138-140. [In French]

See also no. 346.

(322) **Monique Bilezikian.** Shlomith Rimmon: *The Concept of Ambiguity: The Example of James* (Chicago, 1977), page 140.

"Since 'ambiguous works draw attention to their own compositional principle' James's ambiguous narrative lends itself to a nonmimetic approach."

(323) **Wendy Deutelbaum.** [Review of] François Roustang, *Un destin si funeste* (Minuit, 1976), pages 141-142.

Freud's early circle as a model for *Totem and Taboo's* primal horde; a socio-psychoanalytic critique of the analytic establishment.

(324) **Eva Corredor.** A Response to *Sub-Stance* 17: Significance vs. A-Significance in Maurice Roche's Novels, pages 143-145.

A synthetic review of the Roche issue's (post)structuralist readings showing that they unduly neglect socio-political dimensions.

No. 21

(325) **Sydney Lévy.** Editorial Note, page 3.

(326) **Franco Tonelli** and **Judd Hubert.** Literature and its Others, pages 5-8.

Presentation of the issue: from history and economics to philosophy and model building.

(327) **Michel Serres.** Exact and Human, pages 9-19.

A goal-seeking essay on closed vs open systems, Robert Musil, Balzac, and Norbert Wiener.

(328) **Jean-Luc Nancy.** *Menstruum universale* (Literary Dissolution), pages 21-35.

A historico-philosophical analysis of the notion of "esprit", "wit", "Witz".

(329) **Eugenio Donato.** Topographies of Memory, pages 37-48.

Problems of representation and memory: the text's staging of its own "original pre-text" seen through examples: Hegel's pyramid; the textual labyrinths of Borges (his "Ariosto y los Arabes"); the well; the city.

(330) **David Carroll.** For Example: Psychoanalysis and Fiction or the Conflict of Generation(s), pages 49-67.

The problem of (choice of) examples in theorizing: the (obvious) Oedipus of Claude Simon's *Le Sacre du Printemps* seen through Freud, Derrida, Lacan.

(331) **Renée Riese Hubert.** The Other Worldly Landscape of E. A. Poe and René Magritte, pages 69-78.

The relation of Magritte to Poe's "The Imp of the Perverse" and especially "The Domain of Arnheim".

(332) **Franco Tonelli** and **Judd Hubert.** Theatricality: The Burden of the Text, pages 79-102.

"Theatricality unfolds with the text as simultaneous inscription and transcription, as statement and interpretation tantamount to self-revelation whereby the play shows awareness of the process of its own creation and anticipates its destination. The fugal structure points to the tautological nature of the theater which will always find a way to repeat itself through all the quirks of history."

(333) **Richard L. Regosin.** Sources and Resources: The "Pretexts" of Originality in Montaigne's *Essais*, pages 103-115.

"The privileged source which the essays portray as 'real' has always been absent. Like the multiple essays, and the multiple selves which represent it, the source remains elusive, a 'pretext' for its recovery."

(334) **Leslie Rabine.** Ideology and contradiction in *La Chartreuse de Parme*, pages 117-139.

Ideology ("basic forms of perception and codes of action relating a subject to the world") and the contradiction of theoretical and practiced liberalism in Stendhal's novels.

(335) **Aliko Songolo.** Fiction and Subversion: "Le Devoir de violence", pages 141-155.

Yambo Ouologuem's novel (1968): African history and plagiarism as parody and narrative technique.

(336) **Eric Laurent.** [Review of] Philippe Boyer, *Entailles, entrailles* (Seghers/Laffont, 1977), page 156.

(337) **Gérard de Cortanze.** [Review of] the new journal *Cahiers du double*, pages 156-157. [In French]

(338) **Michel Valentin.** Within the Un/doing: Review of poetry by Philippe Denis: *Cahiers d'ombres* (1974), *Les Cendres de la Voix* (1975), *Malgré la bouche* (1977), pages 157-160.

(339) **Michel Pierssens.** [Review of] Serge Doubrovsky's novel *Fils* (Galilée, 1977), page 160.

(340) **Maureen O'Meara.** [Review of] Michel Foucault, *Language, Counter-Memory, Practice: Selected Essays and Interviews* (Cornell, 1977), pages 160-161.

(341) **Eric Laurent.** [Review of] the French journal *Gramma*, no. 7, page 162.

(342) **Lawrence Kritzman.** [Review of] André Helbo, *Michel Butor: Vers une littérature du signe* (Complexe, 1975), pages 162-163.

(343) **Michael Rengstorf.** [Review of] André Helbo, ed., *Sémiologie de la représentation: Théâtre, Télévision, Bande dessinée*, pages 163-164.

(344) **Gloria F. Orenstein.** [Review of] Bettina Knapp, *Dream and Image* (Whitson, 1977), pages 165-166.

On Descartes, Racine, Diderot, Nodier, Nerval, Balzac, Gautier, Baudelaire, Huysman, Rimbaud, Hugo from a Jungian perspective.

(345) **M. E. Ragland Sullivan.** [Review article on] Jacques Lacan, *Ecrits: A Selection* (Norton, 1977), pages 166-173.

(346) **Eric Laurent.** [Review of] Valère Novarina, *Le Babil des classes moyennes* (Bourgois, 1978) and Christian Prigent, *Power/Powder* (Bourgois, 1977), page 173.

On language and power for the TXT group. See also no. 321 above.

ALPHABETICAL LIST OF AUTHORS AND OF THEIR ARTICLES, REVIEWS OR POEMS

Numbers preceding the articles or reviews refer to the numbers in the previous section—"Chronological List. . . with Abstracts"—where more information will be found on each item.

A

Anonymous

1 Presentations (of *Sub-Stance*) in English and in French
15 About some French "Literary Reviews"
16 (*Sub-Stance* on substance)
131 Recent Publications (New French Journals)
145 *La Revue du Cinéma* (Statement from French Film Journal)
147 *Positif* (Statement from French Film Journal)
149 *Cinéthique:* Positions and Proposals (Statement from French Film Journal)
165 Review of Louis-Jean Calvet's *Roland Barthes*
166 Review of Tony Duvert's *Paysage de Fantaisie*
236 Review of Gérard de Cortanze, *America Libre, pour une anthologie de la poésie latino-américaine contemporaine*

Adeline

77 Catalepsie (Poem)

Ames, Sanford S.

305 Mint Madness: Surfeit and Purge in the Novels of [Marguerite] Duras

Apostolides, Jean-Marie

314 Review of Ralph Albanese, *Le Dynamisme de la peur chez Molière*

Artaud, Antonin

123 Letter from Rodez

Aslan, Odette

281 Actors versus Directors: An Overview of French Theater

Attoun, Lucien

287 Progress and Perspectives of Open Theater

August, Marilyn and *Ann Liddle*

105 Beyond Structuralism: The Cerisy Experience (Artaud, Bataille)

B

Bachellier, Jean-Louis
114 Rimebaldiane Miousic—Les maîtres-mots-chanteurs de Rimbaud
197 La Grenure du Texte: Review of *Roland Barthes par Roland Barthes*
276 Review of Roland Barthes, *Fragment d'un discours amoureux*

Backès-Clément, Catherine
48 Family and Fiction (Stendhal, Kleist, Pingaud, Camus)

Bandera, Cesáreo
108 The Crisis of Knowledge in La *Vida es sueno* (Calderon)

Barthes, Roland
2 Letter to *Sub-Stance* (in French)

Baudrillard, Jean
226 Toward a Critique of the Political Economy of the Sign

Bellour, Raymond
135 On Fritz Lang

Bensky, Roger
282 Avignon '77: A Spectator's Notebook
283 Pre-Play for an Interview
313 Words for an Abysmal Golem
* See also Gatti, no. 284

Berg, William J.
11 La multiplicité des perspectives au début de *Le Rouge et le Noir* (Stendhal)
* See also Williams, no. 46

Bilezikian, Monique
322 Review of Shlomith Rimmon, *The Concept of Ambiguity: The Example of James*

Billaud, Jean
191 Les Informateurs dans *Enigma* (de Michel Leiris)

Bjornson, Richard
34 The Evolution and Reversal of a Myth Stereotype: The Self-Reliant Man in American Fiction

Bonitzer, Pascal
142 Experience on the Inside (*La Grande Bouffe* and *Last Tango in Paris*)

Botelho, Jonathan
8 Marcel Proust et le "Crépuscule des Dieux"
33 Editor's Introduction (to the "Literature and Society: Text and Context" section of issue no. 2)

Bouraoui, H. A.
89 "Un vagin cocktailisé en état de guerre" (Poem)
97 Formal Tension and Substantive Intention in the Poetry of Modern Life

Boyer, Philippe
99 Point d'amure (on Edmond Jabès)

Brady, Patrick
40 Symbolic Structures of Mediation and Conflict in Zola's Fiction: from *Une Farce* to *Madame de Sourdis* to *L'Oeuvre*

Bulteau, Michel
78 Les cernes du déclin (Poem)

C

Caillois, Roger
169 The Collège de Sociologie: Paradox of an Active Sociology (on M. Leiris and G. Bataille)

Cameron, Beatrice
273 Letter to Hélène Cixous

Caramello, Charles
311 Flushing Out: "The Voice in the Closet" (Raymond Federman)

Carroll, David
330 For Example: Psychoanalysis and Fiction or the Conflict of Generation(s)

Caws, Mary Ann
91 Jacques Garelli: Rupture and Presence of the Poetic Word
94 The Poem of the Poem: Michel Deguy
175 The Poet at Sword's Point (on M. Leiris)

Chaitin, Gilbert D.
54 Celtic Tradition and Psychological Truth in Chrétien's *Chevalier au Lion*

Champagne, Lenora
285 The Beach Beneath the Paving Stones: May 1968 and French Theatre

Champagne, Roland
69 Le Roman du Texte: A Response to Julia Kristeva's Reading of Antoine LaSale's *Petit Jehan de Saintré*
112 Un Déclenchement: The Revolutionary Implications of Philippe Sollers' *Nombres* for a Logocentric Western Culture

Chappuis, Pierre
174 The Two Aesthetics of *Haut Mal* (M. Leiris)

Chumbley, Robert
155 "Delfica" and "La Différence": Toward a Nervalian System
307 An Enormity for Flaubert: Exercises in Semiotic Foreplay (*Trois Contes*)

Clément, Catherine Backès-
* See Backès-Clément

Cohen, Keith
246 The *Délire* of Translation

Conley, Thomas
39 Changes in 16th Century Taste: Permutations of the *Conte*, 1530-1572

44 Notes on a Course Entitled "La Civilisation Française" (The University and Society Today)
139 Overdetermination and Surface of Jean Renoir
208 Accent Grave: Blanchot and Franz Kline

Conley, Thomas and *Verena Conley*
30 Ideological Warfare: (Jean) Ricardou's Purge of (Gaston) Bachelard

Corredor, Eva
324 A Response to *Sub-Stance* 17: Significance vs A-Significance in Maurice Roche's Novels

Cortanze, Gérard de
241 Transformation.s (in French)
258 Transformation.s AMENTIForme ère
337 Review of the new journal *Cahiers du double*

Cortese, James
228 Bourgeois Myth and Anti-Myth: The Western (Movie) Hero of the Fifties

Cretin, Jean-Pierre
79 Darnlark (Poem)

Crews, Frederick
3 Letter to *Sub-Stance*

D

Daulny, Jean-Paul
6 Aphorisme et Aphorismes ou la Génération d'une Expression Exemplaire

Daulny, Jean-Paul and *Michel Pierssens*
35 Fonction idéologique du texte scolaire

Davydov, Sergej
* See Steiner, no. 253

Decottignies, Jean
220 Propos théoriques

Deguy, Michel
73 e-/em-/dé-BAU/che (Poem)

DeJean, Joan
272 In Search of the Artistic Text: Recent Works by Lotman and Uspensky

Deleuze, Gilles and *Félix Guattari*
181 Psychoanalysis and Ethnology

Denis, Philippe
278 Review-essay on Pacal Quignard's novel *Le Lecteur*

Derrida, Jacques
162 Linguistics and Grammatology

Deutelbaum, Wendy
323 Review of François Roustang, *Un destin si funeste*

Dieuaide, Michel
389 "Mathias and the Tempest": A Proposal for a Theater of Emancipation

Di Salvo, Jackie
41 The Closing of the New Frontier (The University and Society Today)

Donato, Eugenio
107 Structuralism: The Aftermath
329 Topographies of Memory

du Bouchet, André
153 ...Hölderlin Today

Duchet, Claude
* (Co-editor of issue 15 on Socio-criticism)

Duchet, Claude and *Françoise Gaillard*
216 Introduction [to the issue on]: Socio-Criticism

DuVerlie, Claud
118 Interview with Claude Simon
119 *Amor interruptus:* The Question of Eroticism or, Eroticism in Question in the works of Claude Simon

E

Ehrmann, Jacques
31 The Minimum Narrative
113 Sur le jeu et l'origine, où il est surtout question de "La Dissémination" de Jacques Derrida

Elam, Keir
295 Language in the Theater

F

Fanto, Jim
320 Review of Mary Louise Pratt, *Toward a Speech Act Theory of Literary Discourse*

Farges, Joël
148 *ça* (in "Statements from French Film Journals")

Faussot, Jean-Jacques
80 Nuages en recommençant des veines (Poem)

Faye, Jean-Pierre
4 Letter to *Sub-Stance*

Federman, Raymond
86 Au pied du livre (Poem)
249 Playgiarism: A Spatial Displacement of Work

Féral, Josette
183 China, Women, and the Symbolic: Interview with Julia Kristeva
280 1968-1978: Theater in France—Ten Years of Research
294 For a Semiotics of the Theater
300 Bibliography (on Theater)
301 Book reviews (editor)
* (Editor of issue 18/19 on the Theater)

Ferrara, Peter
63 Why Molly Menstruates: The Language of Desire (Joyce)

Ferry, Jacques
81 Lettre à Michel Bulteau *and* Lettre à Matthieu Messagier (Poems)

Foda, Hashem
319 The Structuralist Dream: Reviews of Philip Pettit (*The Concept of Structuralism*), John Reichert (*Making Sense of Literature*), John Ellis (*The Theory of Literature*)

Foucault, Michel
302 The West and the Truth of Sex

G

Gaburo, Kenneth
250 Privacy Two: —My, My, My, What a Wonderful Fall—

Gaillard, Françoise
222 Literary Code(s) and Ideology: Towards a Contestation of Semiology
* See also Duchet, no. 216
* (Co-editor of issue no. 15 on Socio-criticism)

Garelli, Jacques
71 Le Savoir (Poem)

Gatti, Armand
284 An Interview by Roger Bensky—Singing in the Brain or Gatti to the Second Power

Gavronsky, Serge
96 The Progesss of Translation
244 The Translator: From Piety to Cannibalism

Genot, Gérard
268 Rules of the Game: Regulation of the Text

Geoffrois, Patrick
82 Visages de nuits violéees. . . (Poem)

Gerber, Barbara L.
57 Genet's *Miracle de la Rose:* An Alchemical Vision

Gillan, Garth
124 Interrogative Thought: Merleau-Ponty and the Degree Zero of Being
204 Levinas on Blanchot: Commentary

Gobeil, Madeleine
168 Interview with Michel Leiris

Godard, Colette
286 *Théâtre ouvert* and Drama Creation in France

Gomery, J. Douglas
134 Semiology and Film Criticism: *Children of Paradise* (M. Carné)

Gourville, Yves
292 The Actor-in-Project

Gras, Maurice
* See "Comment" included in Berg, no. 11

Greene, Naomi
144 Esthetics and Politics in Cinematic Language

Grimaud, Michel
55 Petite Psychanalyse du *Cid* (Corneille)
58 *Literature and Psychoanalysis: An* [Historical] Annotated Bibliography
117 Psychoanalysis and Literary Studies: A review of G. D. Chaitin's *Unhappy Few*
164 Review of Juliet Mitchell's *Psychoanalysis and Feminism*
196 Recent Trends in Psychoanalysis: A Survey with emphasis on Psychological Criticism in English Literature and Related Areas
215 Review of Jonathan Culler's *Structuralist Poetics*
312 Critical Notes: Systems Theory, Semiotics, Psychoanalysis, Literature

Groupe de Recherche en Littérature Québécoise
7 Littérature Idéologie Formation sociale

Guglielmi, Joseph
100 Edmond Jabès et la question du livre

H

Hanrez, Marc
22 Note sur la fonction critique
65 Pour une gnose littéraire

Haustrate, Gaston
146 Notes from [the French journal] *Cinéma 74*

Hayman, David
257 An Interview with Maurice Roche

Heath, Stephen
267 Language, Literature, Materialism

Hedges, Inez
137 Substitutionary Narration in the Cinema? (Buñuel)
255 Post-Face: *Translation/Transformation*
* (Co-editor of issue no. 16 on Translation)

Hefner, Robert W.
128 The TEL QUEL Ideology: Material Practice upon Material Practice
178 Leiris and Anthropology
269 Baudrillard's Nobel Anthropology: The Image of Symbolic Exchange in Political Economy

Helbo, André
297 Theater as Representation

Herrmann, Claudine
159 La Gigue de Sir Roger (on R. Roussel)

Higgins, Lynn
214 Nouvelle Nouvelle Autobiographie: Monique Wittig's *Le Corps Lesbien*

Holland, Mike
201 Towards a Method

Hollier, Denis
207 Note: *Comment signer Comment ne pas* and *Les "blancs" en effet*

Hubert, Judd
32 The Poetics of Silence in XVIIth century French Drama (Corneille's *Suréna*, Du Ryer's *Saül*)
* See also Tonelli, no. 326 and 332
* (Co-editor of issue no. 21)

Hubert, Renée Riese
21 A la Trace de Bing (on Beckett)
87 Petit bestiaire (Poems)
95 Au-dèla de l'Ephémère. . . (on the poetry Journals *L'Ephémère* and *Fragment*)
172 *Aurora:* Adventure in Word and Image (on M. Leiris)
331 The Other Worldly Landscape of E. A. Poe and René Magritte

J

Jabès, Edmond
98 From *Le Livre des Questions* (Poems)
102 Bibliography of Edmond Jabès

Jacobs, Carol
270 The Assimilating Harmony: A Reading of Antonin Artaud's *Héliogabale*

Jameson, Fredric
219 The Ideology of Form: Partial Systems in *La Vieille Fille* (Balzac)

Jean, Raymond
13 Changer les figures (on Francis Ponge)
17 Reprint of 13
187 Claude Ollier at Times Square

Jouffroy, Alain
76 Présentation (de la "Génération électrique") (see poems 77-85)

K

Kaisergruber, Danielle
296 Reading and Producing Theater

Kane, Pascal
136 *Sylvia Scarlett:* Hollywood Cinema Reread (George Cukor)

Kellman, Steven G.
271 Grand Openings and Plain: The Poetics of First Lines

Kelly, Douglas
38 Reflections on the Role of Christine de Pisan as a Feminist Writer

Kerguelec, Yves
88 Matière (Poem)

Kristeva, Julia
293 Modern Theater Does Not Take (A) Place

Kritzman, Lawrence
342 Review of André Helbo, *Michel Butor, vers une littérature du signe*

Kudszus, W. G.
304 Reflections on the Double Bind of Literature and Psychopathology

Kuentz, Pierre
223 A Reading of Ideology or an Ideology of Reading?

Kunst, Arthur Egon
247 Practical Aspects of the Translation Workshop and Seminar
254 Text generation (on computers)

L

Laferrière, Daniel
51 Similarity and Contiguity Processes in the Dream-Work
116 The Poet and his Analyst
* (Co-editor of issue no. 3 on Psychoanalysis and Literature)

Laporte, Roger
206 White Night

Laurent, Eric
336 Review of Philippe Boyer, *Entailles, entrailles*
341 Review of French journal *Gramma,* no. 7
346 Review of Valère Novarina, *Le Babil des classes dangereuses* and Christian Prigent, *Power/Powder*

Leenhardt, Jacques
224 Toward a Sociological Aesthetics: An Attempt at Constructing the Aesthetic of Lucien Goldman

Leigh, James
262 A Reader's Guide to Circus and Code*X*

Leiris, Michel
171 Dream Sequences from *Nuits Sans Nuit*
173 Nine Poems
179 A Bibliography

Lejeune, Philippe
176 Glossaire (on M. Leiris)

Leroy, Jacques
111 Ecrire artaudien, écrire (Antonin) Artaud: la mauvaise foi de la parole

Le Sidaner, Jean-Marie
190 Le "Mythe colonial" dans la *Mise en scène* (Ollier)
260 "Moi, sismographe. . ." (in French) (Maurice Roche)

Levesque, Claude
110 L'étrangeté (du) Texte (Blanchot, Freud, Derrida)

Levinas, Emmanuel
205 About Blanchot: An Interview

Levine, Robert
233 Repression in (Chrétien de Troyes') *Cligès*

Lévy, Sydney
9 Que faire de Max Jacob?
28 Texte moderne et Nouvelle Critique (on Ricardou)
61 Jeu et poésie: Une lecture du *Cornet à dés* de Max Jacob
121 Dispersion in the guise of an Introduction (to "Explorations," issue 8)
325 Editorial Note (issue no. 21)

Lewis, Brian
133 Jean Mitry on Film Language

Libertson, Joseph
157 Bataille and Communication/Savoir, Non-Savoir, Glissement, Rire
203 Proximity and the Word: Blanchot and Bataille

Liddle, Ann
* See August 105

Longree, Georges H.
104 "Elle est fausse et elle ne passe pas": Remarques sur la poésie d'Apollinaire

Lotringer, Sylvère
104 Artaud, Bataille et le Matérialisme dialectique

Lovichi, Jacques
189 (Claude) Ollier in Wonderland

Lovitt, Carl R.
160 *Locus Solus:* Literary Solitaire (on R. Roussel)
243 Mixed and Misbegotten Metaphors: Text as Translation as Text

Lustig, Bette
232 Ludovic Janvier: A Newer Novelist

Lyotard, Jean-François
225 The Tooth, the Palm
303 One of the Things at Stake in Women's Struggles

M

Macherey, Pierre
217 The Problem of Reflection
Makward, Christiane
115 Mallarmé and Ricardou: Echoes
120 Claude Simon: Earth, Death, and Eros
184 Interview with Hélène Cixous
Mallac, Guy de
23 Métaphores du vide: "L'empire des signes" (on Roland Barthes)
Mallet, Bernard
150 Introduction to French Film Reviews
Mango, Susan
245 Alice in Two Wonderlands: Lewis Carroll in German
Mannoni, O.
47 The Flowering Paths of the Bois de Boulogne
Marques, Ariel
130 Sign Poems from *abc da criação*
Mauron, Alice Charles-
53 The Adventure of Psychocriticism
Mauron, Charles
52 Psychocriticism: I From Obsessive Metaphors to Personal Myth; II Psychocriticism of the Comic Genre
Mercken-Spaas, Godelieve
308 Some Aspects of the Self and the Other in Rousseau and Sade
Mérigot, Bernard
198 Les Mouvements Littéraires Futuristes: (Review of an issue of) *Europe* (on) "Les Futurismes"
Meschonnic, Henri
75 Poèmes (Seven poems)
93 Poésie et langage
Meschonnic, Henri and *Jean-Jacques Thomas*
227 Entretien (Interview on Meschonnic's *Le Signe et le poème*)
Mesguich, Daniel with *Gervais Robin*
291 The Book to Come is a Theater
Messagier, Matthieu
83 Etanche en habit de temps (Poem)
Meyer, Mark
59 Zeno: His Fiction and His Problems (on Italo Svevo)

Michelson, Pierre
315 Review of Michel Benamou and Charles Caramello, eds., *Performance in Postmodern Culture*

Mignolo, Walter
* See Van Wert, 141

Miles, John E.
56 *Athalie:* A Study in the Eternal Triangle

Mine
84 "Articulations épuisées. . ." (Poem)

Minière, Claude
238 Review of Gérard de Cortanze, *Huidibro*
242 Fragments de *Vita Nova* (Essay in French)

Mitterand, Henri
218 Colonial Discourse in the *Journey to the End of the Night* (Céline)

Mowitt, John
* See Rodriguez-Dodd, no. 248

Muller, Marcel
318 Reviews of L. S. Lockridge (*Coleridge, the Moralist*), David Lodge (*The Modes of Writing*), Jurij Lotman (*The Structure of the Artistic Text*)

N

Nancy, Jean-Luc
328 *Menstruum universale* (Literary Dissolution)

Nef, Frédéric
261 Imaginer Migraine! Textanalyse de Code*X* de Maurice Roche

O

Oliver, Dennis
62 Guillaume de Machaut: Art poétique/Art d'amour

O'Meara, Maureen
340 Review of Michel Foucault, *Language, Counter-Memory, Practice*

Orenstein, Gloria F.
344 Review of Bettina Knapp, *Dream and Image*

Ozzello, Yvonne Rochette
66 The Syntax of Poetry: A Selected bibliography 1960-1970

P

Paris, Jean
60 The Key to a Dream (Bottom's in a *Midsummer Night's Dream*)
240 The Writing Machine

Passias, Katherine
195 New Novel, New New Novel: Interview with Alain Robbe-Grillet

Perkins, Merle L.
193 The Psychoanalytic *Merveilleux:* Suspense in Sade's *Florville et Courval*

Pianca, Jean-Michel
18 La Metonymie comme déplacement (on Francis Ponge)
50 The Reading of the Text

Pierssens, Michel
5 Fonction et champ de la maxime
14 Review of *Psychoanalysis and the Literary Process* by Frederick Crews (in French)
20 Sur le Pré (on Francis Ponge)
24 Le *S/Z* de Roland Barthes: L'Avenir du "Texte"
29 Un Fantastique sans Mystère (on Ricardou)
49 Questions sur le signifiant en littérature
67 L'Entreprise de (la Revue) *Change*
70 Introduction (to issue 5/6 on "Contemporary French Poetry")
106 Introduction (to issue 7 on "Literature . . . and Philosophy? The Dissemination of Derrida")
152 Introduction—*Locus Solus* (Fiction)
182 Editorial: Golden Oldies or of Baboons and Apes
239 Introduction (to issue 16): Transformation.s
279 Foreword (for issue 18/19 on the theater)
339 Review of Serge Doubrovsky, *Fils*
* Comment on Botelho, no. 8
* Comment on Berg, no. 11
* See also Daulny, no. 35

Pollock, Michèle R.
109 Georges Bataille: Literature and Sovereignty

Prince, Gerald
209 The Point of Narrative: Blanchot's *Au Moment voulu*

Prothin, Annie
306 The Substantive Language of Yves Bonnefoy

R

Rabine, Leslie
334 Ideology and Contradiction in *La Chartreuse de Parme* (Stendhal)

Ragland, Mary Eloise
* See Sullivan, Mary Eloise Ragland

Reeder, Claudia
264 Maurice Roche: Machine à écrire (in English)
265 Maurice Roche Bibliography

Regosin, Richard L.
333 Sources and Resources: the "Pretexts" of Originality in Montaigne's *Essais*

Reiss, Timothy
127 Utopia and Process: Text and Anti-Text

Rengstorf, Michael
343 Review of André Helbo, *Sémiologie de la représentation*

Reuben, Elaine
43 Feminist Criticism in the Classroom, or, "What do you Mean *we*, White Man?"

Ricardou, Jean
25 Bibliography (of works by Jean Ricardou)
26 Letter to *Sub-Stance* (in French)
27 *De NATURA ficTIONis* (in French)
64 Rethinking Literature Today

Rice, Donald
45 Some Thoughts on the Teaching of French in American Colleges and Universities ("The University and Society Today")
156 Theological Pornography A Non-Reading of Klossowski's *Roberte ce soir*

Rifelj, Carol
42 The Teaching Assistant as Factory Worker ("The University and Society Today")

Rizk, Samir
36 La contestation des valeurs sociales dans la *Religieuse* de Diderot

Roache, Joel
229 "What had made him and what he meant"' The Politics of Wholeness in (Richard Wright's) "How *Bigger* was born"

Roche, Maurice
256 Inédit (in French)
259 Self-translation of *Compact*'s Opening

Rodriguez-Dodd, José and *John Mowitt*
248 Mouthpiece/Grapheces

Rodriguez, Ilena and *Marc Zimmerman*
231 First Aesthetic Meditation on (Marx's) *Capital*

Rojare, Françoise
266 Drawings (from Maurice Roche's *Compact*)

Rose, Marilyn Gaddis
252 Entropy and Redundancy in Decadent Style: Translating Villiers de l'Isle-Adam

Roubaud, Jacques
74 "Le temps est ton coffre. . ." (Poem)

Roudiez, Léon S.
103 Présentation du Colloque (sur Antonin) Artaud (et Georges) Bataille
188 Lecture on peut-être minage d'*Enigma* (by Claude Ollier)

Rubino, Carl A.
126 Towards a New Dialectic of Language: Plato, Structuralists, Thucydides

S

St. Aubyn, F. C.
234 East Meets West: Michel Butor's "Dans les flammes"

Sallenave, Danièle
221 Formalism, Marxism, Psychoanalysis

Schefer, Jean-Louis
211 la mort, le corps, rien

Schneiderman, Stuart
125 The Saying of Hamlet

Schofer, Peter
68 *Essais de Sémiotique poétique* de A. J. Greimas: Poetic systems/critical systems
132 Introduction (to "Film, Phenomenology, Structuralism and After", issue 9)
138 Dissolution into Darkness: Notes on (Robert) Bresson's *Un condamné à mort s'est échappé*

Seem, Mark
180 To Oedipalize of not to Oedipalize (on G. Deleuze and Félix Guattari)

Serres, Michel
122 INDIA (black and the archipelago) ON FIRE
327 Exact and Human

Shell, Marc
161 The Lie of the Fox: Rousseau's Theory on Verbal, Monetary, and Political Representation

Sherzer, Dina
263 Circus: An Exercise in Semiotics

Smith, Stephani
10 Structure and Vision in *Le Parti Pris des Choses* (Francis Ponge)

Smock, Ann
154 Re-turning Dissemblance: Readings of Two Poems by Michel Deguy
210 "Où est la loi?" Law and Sovereignty in *Aminadab* and *Le Très Haut*

Songolo, Aliko
335 Fiction and Subversion: *Le Devoir de violence*

Steiner, Peter and *Sergej Davydov*
253 The Biological Metaphor in Russian Formalism: The Concept of Morphology

Steinmetz, Jean-Luc
321 POECHIE: On Christian Prigent's *Power/Powder* (in French)

Strauss, Walter A.
202 Siren-Language: Kafka and Blanchot

Sullivan, Mary Eloise Ragland
192 The Language of Laughter
345 Review article on Jacques Lacan, *Ecrits: A Selection*

T

Tatham, Campbell
158 Critical Investigations: Language Games: (Post)Modern(Isms)

Tenney, Cornelia
19 La Poétique et "l'Orange" (by Francis Ponge)

Thomas, Jean-Jacques
163 The Semiotic *Parole* (On the First Congress of the International Association for Semiotics Studies)
167 Introduction (to issue 11/12 on Michel Leiris)
199 (Review of) Linguistique et Colonialisme (by) Louis-Jean Calvet
235 Review of Gilles Deleuze and Félix Guattari, *Rhizome, introduction*
237 Review of Louis-Jean Calvet, *Pour et Contre Saussure: vers une linguistique sociale*
277 Review of a novel by Claire Goll, *La Poursuite du vent*
* See also Meschonnic, no. 227

Tixier, Jean-Max
185 Interview with Claude Ollier
186 The Fictional Development in *Le Maintien de l'Ordre* (by Claude Ollier)

Tortel, Jean
72 "Limites du corps" (Poem)

Tonelli, Franco and *Judd Hubert*
326 Literature and its Others
332 Theatricality: The Burden of the Text
* (Co-editors of issue no. 21 on "Literature and its Others")

Tréan, Mick
85 . . .Forêt/se souvenir d'existence (Poem)

Tschinka, Irene
177 Diane Chasseresse (Michel Leiris)

Turim, Maureen
151 Film Study in Paris

U

Ubersfeld, Anne
298 Adamov Today: A Reconsideration of Planchon's "A.A."

Undank, Jack
310 Sighting and Signifying Metaphors (The Example of Diderot)

Ungar, Steven
129 Sartre, Ponge and the Ghost of Husserl
200 Introduction (to issue 14 on Maurice Blanchot): Flying White
212 Parts and Holes: Heraclitus/Nietzsche/Blanchot
213 Maurice Blanchot: A Bibliographical Check-List

274 Reviews of Evelyne Londyn, *Maurice Blanchot, romancier* and Daniel Wilhem *Maurice Blanchot, La Voix narrative*
317 Review of Joseph Halpern, *Critical Fictions: The Literary Criticism of Jean-Paul Sartre*

V

Valentin, Michel
338 Within the Un/doing: Review of poetry by Philippe Denis
Van Wert, William F.
140 Structures of Mobility and Immobility in the Cinema of Alain Robbe-Grillet
Van Wert, William F. and *Walter Mignolo*
141 Julia Kristeva/Cinematic Semiotic Practice
Veinstein, André
299 Teaching Theater in the French University: Questions From One Who is Expected to Give Answers
Veltrusky, Jiri
290 Puppets for Adults: The *Théâtre du Manitout*
Visser, N. W.
275 Review of the new semiannual *Glyph: Johns Hopkins Textual Studies*
Viton, Jean-Jacques
251 The Le Real Vrai Paper Papier Of De Boston Boston

W

Waldrop, Rosmarie
101 Edmond Jabès and the Impossible Circle
Wheeler, Nancy
37 Stendhal's View of "The System"
Williams, John and *William Berg*
46 Preliminary Exams and Graduate Education
Wolfman, U. Rehn
316 Review of Roland Champagne, *Beyond the Structuralist Myth of Ecriture*

Y

Yendt, Maurice
288 The *Théâtre des Jeunes années*

Z

Zimmer, Christian
143 All Films are Political

Zimmerman, Marc
* See Rodriguez, no. 231

Zuckerman, Phyllis
230 Ideology and the Patriarchal Family: Nerval and Flora Tristan
309 History, Fiction, and Legend in Nerval's *Angélique*

SUBJECT INDEX

The index is selective. Proper names are capitalized. Asterisks point to items of special interest. Numbers refer to those found in the *Abstracts* section ("Chronological List of Articles. . .").

A

ADAMOV, Arthur 298
aphorism 5, 6
APOLLINAIRE, Guillaume 12
ARTAUD, Antonin 103, 104, 105, 111, 123, 270
autobiography 168, 176

B

BACHELARD, Gaston 30
BALZAC, Honoré de 219
BARTHES, Roland 2, 23, 24, 114, 124, 165, 197, 215, 222, 276, 316
BATAILLE, Georges 103, 104, 105, 109, 119, 157, 169, 203
BATESON, Gregory 304, 312
BAZIN, André (film) 144
BECKETT, Samuel 21
BERTOLUCCI, Bernardo 142
bibliographies
  Blanchot 213
  Jabès 102
  Leiris 179
  Linguistics/poetics 66
  Psychoanalysis 58, 194, 312
  Roche 265
  Theater 300
black literature 335
BLANCHOT, Maurice 110; issue no. 14; 274
BONNEFOY, Yves 306
BRESSON, Robert 138
BUNUEL, Luis 137
BUTOR, Michel 234, 342

C

CALDERON 108
CALVET, Louis-Jean 165, 199
CAMUS, Albert 48
CARNÉ, Marcel 134
CARROLL, Lewis *245
CÉLINE, Louis-Ferdinand *218
Cent Nouvelles Nouvelles, les 39
Change (journal) 4, 67, 170
CHRETIEN DE TROYES 54, 233
cinema, see Film
CIXOUS, Hélène 184, 273
communication 312; see alsoSemiotics
computer simulation *254
codes/coding/decoding, see Barthes, Production
CORNEILLE. Pierre 32, 55
CREWS, Frederick 3, 14
criticism, critical positions 22, 24, 27, 64, 162, *217; see also Post-structuralism, Production
CUKOR, George 136

D

decentering, destructuring, dissemination: see Post-structuralism, Derrida
DEGUY, Michel 73 (poem), 94, 154
DELEUZE, G. & F. GUATTARI 180, *181, 235
DERRIDA, Jacques 49, 110, 113, 154, 155, 157, 162; *issue no. 7
DIDEROT, Denis 36, 310
double, the 55, 125, 196
double-bind 304, 312

dream 60, 196; see also Primary processes
DURAS, Marguerite 305
DU RYER, Pierre 32
DUVERT, Tony 166

E

education *35, 41, 42, *43, 44, 45, 46
L'Ephémère (poetry review) 95
ethnology 191; see also Leiris

F

feminism 38, *43, 164, 183, 230, 303
FERRERI, Marco ("La Grand Bouffe") 142
fiction 27, 28, issue no. 15; see also Novel
film issue no. 9; 228
FLAUBERT, Gustave 27, 307
FOUCAULT, Michel 107, 210, 302, 340
Fragment (poetry review) 95
FREUD, Sigmund 48, 51, 58, 110, 192, 323; issues 3 and 13; see also Psychoanalysis
futurism 198

G

GARELLI, Jacques 71 (poem), 91
GENET, Jean 57
GIRARD, René 108
GOLDMANN, Lucien *224
GREIMAS, Algirdas Julien 68
GUATTARI, Félix, see Deleuze

H

HÖLDERLIN 153
HUSSERL 129

I

ideology 18, 31, 35, 50, 104, 128, 129, 132, 142-144, 161, 164, 183, 269, *324, *334; issue no. 15; see also Sociology

J

JABÈS, Edmond 98-102
JACOB, Max 9, *61
JANVIER, Ludovic 232
JOYCE, James 63

K

KAFKA, Franz 202
KLEIST, H. von 48
KLINE, Frank 208
KLOSSOWSKI, Pierre *156
KRISTEVA, Julia 69, 141, 183

L

LACAN, Jacques 49, 125, 164, 192, 196, 345
LA FONTAINE, Jean de 161
LANG, Fritz 135
language 126, 133, 139, 160, 165, 196; see also Linguistics and Rhetorics
LAWRENCE, D. H. *43
LEIRIS, Michel 191; issue 11/12 (167-179)
linguistics *66, 134, 159, 162, 199, 215, *227, 237, *320

M

MACHAUT, Guillaume de 62
MALLARME 49, 115, 202, 207
Marxism issue no. 15; see also Ideology and Sociology
maxime (aphorism) 5, 6
MAURON, Charles 52, 53
MELVILLE, H. 34

MERLEAU-PONTY, Maurice 124
mimesis (especially anti-) 27, 143, 154, *190, *194; issues 17 and 21
MITCHELL, Juliet 164
MITRY, Jean 133
MONTAIGNE, Michel de *333
MORE, Thomas 127
myth (stereotype) 34, 52, 228

N

narration/narrative structures 31, 39, 136, *209, *254, *307
narrator 11, 57, 137, *160, *218
NERVAL, Gérard de 155, 230, 309
new criticism (French); see Criticism, Structuralism, Post-structuralism
new novel: see Butor, Janvier, Ollier, Ricardou, Roussel, Robbe-Grillet, Roche, Simon
novel 48; issues no. 15 and 17; see also Fiction, Narration, Narrator, New novel, Production

O

OLLIER, Claude 185–191

P

PASOLINI, Pier-Paolo 144
philosophy 124, 129, 158, 162, 204, 205, 212; *issue no. 7
PINGAUD, Bernard 48
PISAN, Christine de 38
PLATO 126
play 61, 113, 158, 177; see also Production
POE, Edgar Allan 30, 331
poetry (texts) 130, 207; issues no. 5/6 and 16
point of view 11, 140, *209
politics: see Ideology
PONGE, Francis 10, 13, 17-20, 96, 129
post-structuralism 103-107, 112-114, *156, 158, 203, 215; see also Production
primary processes 18, 51, 55, 63, 196; see also Psychoanalysis
production (text as dissemination or) 114, 159, *160, *176, *191, 219; see also Post-structuralism, Repetition, Semiotics
PROUST, Marcel 8, 47
psychoanalysis 14, 48, 52, 55, 58, 110, 116, 117, 138, 176, 180, 181, 192, 193, 194, *196, 233, *304, 312, 323, *330; issues no. 3 and 13; see also Lacan and Primary Processes
psychocriticism 52, 53, 215

R

RACINE, Jean 56
referent/representation, see Mimesis
reader/reading 49, 50, 112, 223
RENOIR, Jean (cinema) 139
repetition 19, 155, 159; see also Rhetorics, Production
rhetorics 5, 18, 138, 154, 310; see also Primary Processes, Repetition, Linguistics, Semiotics
RICARDOU, Jean 25-30, 64, 115, 187
RIMBAUD, Arthur 114
ROBBE-GRILLET, Alain 140, 195
ROCHE, Maurice *324; *issue no. 17
ROUSSEAU, Jean-Jacques 161, *308
ROUSSEL, Raymond 159, 160, 168, 194
Russian formalism 253, 272

S

SADE, Marquis de 193, *308
SARTRE, Jean-Paul 129

semiotics, semiology 134, 141, 152, 163, 222, 226, 227, 268, *343, *issue no. 17; see also Narrative
SHAKESPEARE, William *60, *125
sign/signifier/signified: see Linguistics, Semiotics
SIMON, Claude 118, 119, 120, 330
socio-criticism issue no. 15; see also Sociology, Ideology
sociology 36, 41, 185, 186, 199; issue no. 15; see also Ideology
SOLLERS, Philippe 13, 17, 112
STENDHAL 11, 37, 117
structuralism 126, 215, 319; see also Post-structuralism, Linguistics, Semiotics
subject, the: see Post-structuralism, Lacan, Derrida
surrealism 167; see also Leiris, Blanchot, Bataille
SVEVO, Italo 59
syntax 63, *66, *160; see Linguistics

T

Tel Quel (journal) 128
text generation *254; see also Production
theatre 314, 315, 332, 343; *issue no. 18/19 (especially *280, *281)
THUCYDIDES 126
TORTEL, Jean 72, 92
transformations: see Translation, Production
translation issue no. 16
TWAIN, Mark 34

U

university: see Education
utopia 124, 127

V

VERNE, Jules 122

W

WITTIG, Monique 214
WRIGHT, Richard 229
writing 118, *162, 186, 187, 220

Z

ZOLA, Emile 40

LIST OF ADVERTISERS

Aspects (Poetry, criticism) #13, 174
L'Avant-Scène: Opéra, théâtre, cinéma, #18/19, 138; #20, 58
BLS (Bulletin of Literary Semiotics; now *Semiotic Scene*) #10, 190; #13, 172
Boundary 2: A Journal of Post-modern Literature, #13, 172; #20, 70
ça (Film Journal) #9, 201
Cahiers du double (Essays, criticism) #20, 114
Camera Obscura: A Journal of Feminism and Film Theory, #14, 168; #20, 118
Center for 20th Century Studies (Milwaukee): *Theories of Contemporary Culture Series* #18/19, 112; #20, 4
Change (Criticism, poetry) #11/12, Back cover
(Editions du) CNRS: *Les voies de la création théâtrale,* #18/19, 130
Coda Press, Inc., #16, 84; #21, 2; #21, 4
Contemporary Literature (Criticism) #18/19, 58
Dada/Surrealism: Articles and Commentaries on Avant-Garde Literatures and Visual Arts; also *Le Siècle Eclaté,* #5/6, 242; #9, 203; #15, 237; #17, 166; #20, 152; #21, 36
Degrés (Semiology) #7, 162; #11/12, 64
Diacritics (Criticism) #14, 91; #20, 149
Dialectiques, #18/19, 72; #20, 17; #21, 139
Dirty, #21, 116
Dispositio: Teoria, Discurso, Produccion #10, 197
Dissemination (Criticism) #7, 162
Drama Review, #18/19, 2
encliitic: texts on and of contemporary critical theories, #20, 43
L'Energumène (Contemporary Texts) #10, 194; #16, 175
Encres Vives (Criticism) #10, 194; #13, 171
L'Esprit Créateur (Criticism) #10, 196
Film Culture: The Legend of Maya Deren (3 volume biography) #16, 52
French Review, #18/19, 4; #21, 176
French Women's Studies (Newsletter) #13, 176
Glyph: Johns Hopkins Textual Studies (See J. H. Press)
Gradiva (Criticism) #15, 237
Gramma, #14, 171; #20, 44
Indiana University Press, #20, 150
Institute for Research in the Humanities: Fellowship Announcement (Madison, Wisconsin) #16, 112
International Theatre Information (International Theatre Institute) #18/19, 120
L'Isle sonante, #21, 176
Johns Hopkins Press, #15, 240; #20, 69 & 124
Jump/Cut: A Review of Contemporary Cinema #18/19, 129
Language and Language Behavior Abstracts #17, 11
Left Curve (Artists on Culture for Liberation) #20, 68
Lingua Press, #16, cover 3; #20, 90
Manteia, #13, 175; #16, 6; #21, 8
M/F (A Feminist Journal) #21, 116
Midwest European Publications Inc. (Booksellers, Evanston, Illinois) #18/19, 130
Millennium, #21, 8
Mime Journal, #18/19, 102
Modern Poetry in Translation, #5/6, 241
New German Critique, #15, 159; #17, 176
New Literary History, #17, 138
Performance in Postmodern Culture (See "Center for. . .") #20, 18
Philosophy and Literature: A New Interdisciplinary Journal of Literary and Philosophical Studies (U. of Michigan, Dearborn) #20, 147
PO&SIE, #17, 114; #20, 151
Poésie 1, #14, 172
Pratiques (Criticism, Pedagogy) #15, 238; #18/19, 162
Praxis: A Journal of Radical Perspectives on the Arts, #11/12, 109; #17, 104
Rapports Het Franse Boek, #21, 48
Revue des Belles Lettres, #2, 142
Revue des Sciences Humaines (Criticism) #13, 173; #16, 2
Revue du cinéma (Film Criticism) #9, 202
George Sand Colloquium, #16, 176
Semiotext(e) (Ideology, Criticism) #7, 160; #8, 158; #9, 200; #17, 148; #21, 155
Le Siècle Eclaté: Etudes sur Dada et les surréalistes (See also Dada/Surrealism) #5/6, 242; #9, 203; #17, 166; #20, 152
Social Text: Theory/Culture/Ideology, #20, 78
Sociocriticism (Symposium on) #17, 2
Split Curtains (Poetry, Fiction, Essays) #13, 169
Sub-Stance—Ob scène, #21, cover 3
Studies in Twentieth Century Literature, #14, 125
Summer in France: Montpellier with Case Western Reserve, #8, 158; #9, 200
Symposium on Modern Forms in Film and Theater (Madison, Wisconsin) #8, 158
University of Michigan Slavic Studies, #21, 140
VS: Quaderni di Studi Semiotici, #3, 126
34/44 (Criticism) #15, 239

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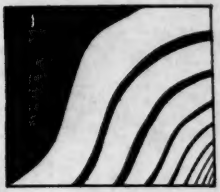

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